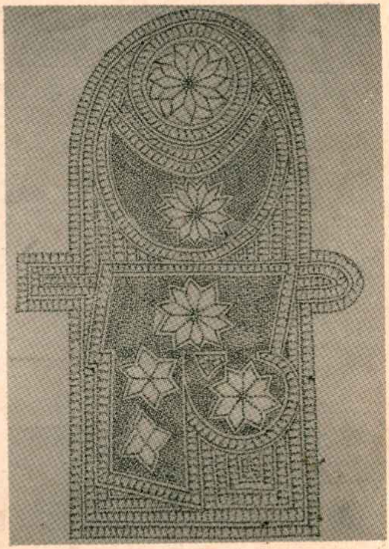
PAÑCASTAVĪ

(The pentad of hymns of Kuṇḍalinīyoga)



JANKINATH KAUL 'KAMAL'

Pañcastavī is a pentad of devotional hymns sung in praise of *Parābhṭṭārikā Mahātripurasundarī.* The throb of ecstasy of the Divine I-Consciousness is spiritual dynamism, called *Spanda,* which is the absolute freedom of *Śiva or Śiva's svātantrya Śakti.* Śiva has no flux but serves as the *causa sine qua non* of all pulsation as His own *Śakti. Parāśakti* is, therefore, *yoni,* the source or the Supreme Mother whose five glories are consciousness (*cit),* bliss *(ananda),* volition (*icchā),* knowledge *(jñana)* and activity *(kriyā).* These glories are praised in the *Pañcastavī* in reverse order.

It is said that during his glorious visit to Kashmir Ādi Śaṅkara was impressed with these hymns recited by a Kashmiri Pandit. Basically a monistic treatise, *Pañcastavī* deals with secrets of *Kuṇḍalinī* power according to *Śākta* tradition which corresponds to *krama* system of Kashmir Śaivism. This commentary is an attempt to bring out inner meanings of these 'deceptively simple' poems on *Kuṇḍalinī yoga.*

1458

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PAÑCASTAVĪ

(The pentad of hymns of Kuṇḍalinīyoga)

Engish translation with explanatory notes
by
Jankinath Kaul 'Kamal'

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To
MY TEACHER

आचार्यवर्यो सुखबोधगर्भः
समुल्लसत्स्वात्मविलासयुक्तः ।
यो लक्ष्मणोऽनुग्रहदृष्टिदक्षः
शिवं नुमस्तं नरविग्रहस्थम् ।।

(कमलः)

पूज्यः श्रीगुरुराजलक्ष्मणशिवः काश्मीरदेशस्थितो
भातु ध्वान्तनिवारको भुवि नृणां चित्ते स शान्तिप्रदः ।
आसीदस्ति भवत्यपि प्रतिदिनं यो लीलया सन्ततं
स्वच्छः स्वाद्भुतशक्तिचक्रविभवस्त्रैलोक्यमेतज्जगत् ।।

(रामेश्वर झा)

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PUBLISHER'S NOTE

In this publication of the crest-jewel series, *Pañcastavī,* the pentad of devotional hymns constitutes the third one. The first and the second in the series are *'Mukundamālā* and *Stotra-Ratna'* (Sanskrit Text with Hindi translation) and *'Bhavānī nāma-sahasra-stuti'* (commentary in English) respectively, which have been well received by the readers.

The text comprising one hundred and forty-six Sanskrit verses of different metres, adopts a graded approach to the domain of *Parā Śakti* through *Kuṇḍalinī Yoga.* The notable factor in the first three hymns is that activity and knowledge aspects of this phenomenal world are traced to the volition aspect of the Deity in devotional mood, befitting a loving child who approaches its ever vigilant mother in any and every circumstance on the earth. This mode of Mother-worship has a universal appeal. Divine Grace *(aṇupāya)* is invoked in the fourth hymn and in the fifth hymn is revealed Divine union--the unquestionable oneness *(anuttara)* of Supreme Beauty with perennial joy.

The sacred text of charming hymns to *Tripurasundarī* has remained very popular, for centuries, among the Kashmiri Pandits and the Pandits of South India. It is, however, seriously studied by scholars, and recited by the devotees who do not have a thorough knowledge of Sanskrit. Even mere recital of the hymns induces ecstasy and gives the aspirant an awareness of both the Relative and the Absolute *(Līlā-Nitya).* From gross duality one rises to the very subtle realm of *Advaita.*

The subject-matter of the book being highly technical and also traditional, practice regarding *bīja-mantras* and *upāsanā* has only been hinted at in the notes. The earnest aspirants are expected to know the practical aspects from competent masters. The present attempt of translating the text into English with important notes and copious quotations, illuminating its meaning, is painstakingly made to give an intellectual understanding of the *Śākta Yoga.*

Although various attempts have been made so far to translate the hymns into various languages in prose and verse, the present effort has the unique distinction, being made by Pandit Jankinath Kaul 'Kamal', who has to his credit similar great and competant English and Hindi translations and commentaries of important philosophical and devotional Sanskrit works. We are indebted to him for readily responding to our request and producing this useful and valuable work. We are confident that our readers will find the book extremely helpful in their spiritual practice.

We owe special gratitude to Sri M.P.Pandit of the Aurobindo Ashram, Pondicherry for his thoughtful and brilliant foreword to the book.

Sri Ramakrishna Ashrama, B.N.Kaul
Srinagar (Kashmir)
March 8, 1993

FOREWORD

Pañcastavi is an ancient work of more than a thousand years of vintage, addressed to the Supreme Mother of the Universe, *Mahātripurasundarī*. The Hymn consists of five laudations, each with its distinct theme: *Laghustava* (21 verses) highlighting the dynamic power of the Goddess; *Carcastava* (31 verses) reflective in substance; *Ghaṭastava* (24 verses) speaking of the creative *Śakti* on the threshold of manifestation; *Ambastava* (32 verses) invoking the Goddess as the benign Mother ; *Sakalajananīstava* (38 verses) celebrating the glory of the Source of All. The verses are cast in various metres and like most of the ancient hymns are prayers of devotion, simple in appearance but carrying a power that communicates only to the receptive in soul. It is easy to miss the real import of these hymns while admiring the poetic excellence of the compositions. Fortunately, however, by the grace of the *Devī* some adepts have been moved to experience and bring out the inner meaning of these deceptively simple poems. We are fortunate that a genuine *sādhaka*- scholar of the eminence of Sri Jankinath Kaul has chosen to comment on these verses. With his unusual background of the combined knowledge of the traditions of the *Veda, Vedānta, Tantra, Śākta* philosophy, *Kaśmir Śaivism* and a *sādhanā* combining the best elements of all these approaches, he has laid bare the esoteric content of each verse with amazing insight and authentic expression. One often comes across the question why the physical details of female anatomy come to be described repeatedly in our spiritual classics. Kaulji has a simple answer : each limb of the Divine Mother represents a particular power of manifestation. Right from the *Vedic* age, mystic truths are expressed to the common mind in the form of symbols of physical images. Our commentator has tapped for the benefit of our spiritual enlightenment an immense reservoir of *yogic* experience with meticulous accuracy and unfailing depth. Without his explanations and hints one would surely miss the precious content of knowledge and experience that is embedded in the *Pañcastavi*. To cite a few of these expositions of moment to the spiritual seeker:

Forehead (I.I) : According to *Cakrasanketa*, the forehead refers to *Ājñā Cakra*, the place of concentration for *yogīs* and of knowledge for the common people. The first evident appearance of *Parā Śakti* is in the knowledge aspect. The forehead being between the head and the heart in a body, is the junction of all nerves. All the inherent powers are present here with predominance of *Jñāna Śakti*. This holds all the thoughts in subtlety just as the rainbow, though one, holds the display of all colours and their combination.

Śaktipāta (I.7): The focal point of Divine Grace is when complete prostration of human strength takes place or when the little and subtle ego totally gets merged in the Supreme Self or *Parā Samvit*. No human effort can bring it about. It comes in a flash when the Supreme only wills. It comes out of His free will and therefore is unconditional. There are, however, nine kinds of *Śaktipāta* explained by *Abhinavaguptapāda* in his *Tantrāloka*.

Bhagavatī in Her special significant names (I.17) : *Māyā*, the essential power of *Cidrūpa Brahma*; *Kuṇḍalinī*, the hidden energy in the body or the very life of the mind as the creative power of *Śiva ; Kriyā*, power of general dynamism of consciousness called *Spanda* or spontaneity; *Madhumati*, essence of all Juices of joy; *Kāli*, the power that wields Time; *Kalā*, the subtlest aspect of objectivity or creativity: *Mālinī*, the power of letters which holds the entire universe within itself; *Mātangī*, the graceful who grants a desired boon to Her devotees; *Vijayā*, the purity of consciousness that grants victory over the attitude of sense-organs ; *Jayā*, who grants release from action, inaction and the fruit thereof; *Bhagavatī*, who is full with six eternal glories; *Devī*, the self-luminous Divinity, manifesting from *Śiva* ; *Śāmbhavī*, who is permeated with Supreme or *Śiva*-consciousness, who is in the state of *Śiva* ; *Śakti*, power of *Śiva* to manifest, to maintain and to withdraw it in the source called *Kāmeśvarī* ; *Śankaravallabhā*, the beloved of Śankara; *Kāmeśvara*, indistinguishably one with *Kāmeśvari* ; *Trinayanā*, the three-eyed Mother ; *Vākvādinī*, who persuades speech (*Vāk*) internally ; *Bhairavī*, the power of eternal prosperity of *Bhairava Śiva*; *Hrīmkārī*, in whom love of *Śiva* shines supreme ; *Tripurā*, the Primal Energy (*Parā Śakti*) transcending the three divine deities representing three *Gunas*; *Parāparamayī*, who is both self-revelation (*Prakāśa*) and self-consciousness (*Vimarśa*) Herself ; *Mātā*, who is *Kulasundarī*, the source of all energies, whatsoever ; *Kumārī*, the ever new divine effulgence that destroys the sense of duality.

Kuṇḍalinī (I.17) : *Prāna Kuṇḍalinī* works at physical level, *Nāda Kuṇḍalinī* at mental level and *Bodha Kuṇḍalinī* (or *Kuṇḍalinī*) at spiritual level.

Lotus-foot (II.1) : In the spiritual lore propounded in the Tantras, the two feet stand for the two powers of *Śiva-Śakti* viz. *Jñāna Śakti* and *Kriyā Śakti*, the important means of manifestation. The foot of Jñāna Śakti is stable while the foot representing *Kriyā Śakti* is in divine activity .... the one lotus-foot represents the source-energy for accomplishment of divine wisdom. In *Yogic* parlance this refers to the concentrating point of *Prāna* and *Apāna* where the two combine to enter the *Suṣumṇā*. That becomes possible through the infusing power of the preceptor (*Guru Śakti*) as that alone opens the gateway to *Śivahood*, the mysterious realisation of the Universal Oneness. This state of secret transformation comes to happen in the case of every intense *Śaktipāta*, when *Parā Śakṭi*, through the Preceptor, makes the ego to sink to its very depths not to sprout any more.

Ānanda (II.1) : Seven types. *Nijānanda*, when the mind rests only on the subject of experience *(Pramātā)* ; *Nirānanda*, when the mind contemplates over the absense of all objects of experience ; *Parānanda*, when there is contemplation on *Prāṇa* and *Apāna* jointly ; *Brahmānanda*, when the mind rests on *Samāna* which unifies the various objects of experience ; *Mahānanda*, when the mind rests in *Udāna* after dissolving all knowledge and objects of knowledge in the self; *Cidānanda*, when the mind rests in *Vyāna ; Jagadānanda*, all-awareness surpassing other states of spiritual delight.

Śri Vidyā (II.2) : The *Mantra* being the body of the Mother-goddess, describes the body by its power of inward intuition *(vimarśa śakti)*. When the divine body is brought into the effective consciousness of the devotee it is called *Śri Vidyā*. Its verbal expression is the *Mantra (Pancadaśākśarī)* and the visual expression is the *Yantra* or *Śri Chakra*. The two are essentially identical.

Poetry (II.19) is the fifth quality of the favour *(Anugraha)* of *Samvit Devī*, the deity of Supreme-Consciousness, charming in Her profuse decoration. *(Abhinavagupta)*.

Worship (II.27) does not mean offering of flowers etc., ablution, oblation, burning of incense and other gross forms of worship. It rather intellect may be favoured with this superior kind of *yoga*. The preceding means of mental doings *(Kriyopāya)* and knowledge *(jñānopāya)* are pushed to the background when the *Śāmbhavopāya* is revealed to an earnest aspirant even though he does not apparently seem working for it. The element of will shines in (one's) pure being to attain prominance in being perfect. Entering thoroughly the all-pervading Supreme-Consciousness with deep and steady knowledge of self by Divine Grace, is *Śāmbhava Yoga*, which boosts for ecstasy in a higher degree of *Śaktipāta*.

Three-dimensional immanence (III.1) : Causal, subtle and gross ; knower, known and knowledge ; *Paśyantī, Madhyamā* and *Vaikharī* ; sleeping, dreaming and waking states ; *Agni, Surya* and *Soma ; Prāṇa, Apāna* and *Samāna ; Suṣumṇā, Pingalā* and *Idā* ; Future, present and past; *Tamas, Rajas* and *Sattva ; Svah, Bhuvah, Bhur.*

Bhairava Mudra (III.1) : In the advanced yoga of the regulation of breath, *Vijñānabhairava* suggests a method of concentration where *Bhairavi* manifests. "When the breath completes its outgoing power at the *bahirdvādaśānta* and is yet to start for *antardvādaśānta* there, at the point of the (smallest) pause mind becomes steady and the yogī finds *Bhairavī*, the essential form of *Bhairava*, manifest". That universal state of awareness of the Supreme Self is revealed in "a sudden flash of transcendental consciousness".

Spanda (III.8) : *Spanda* means creative pulsation. It is eternal throb in the all-motion *Śiva* which brings about the manifestation, maintenance and withdrawal of the universe. According to *Tantra* it is the *Svātantrya Śakti* (the supreme transcendent consciousness) which is always in pulsation like the belly of a fish known in *yoga* parlance as *matsyodarī.*

Japa (III.20) : By *Japa* is meant repetition of a mastered *mantra* imparted in a traditional manner by the preceptor, to keep spiritual awareness ever fresh. This is "possibile in *Śāktopāya*, the middle means.

to innate ignorance of *Jīva* and brings about the sense of imperfectness - *Apūrṇatvam*. This is removed by *Darśana* or direct revelation. The fear of death comes because of *Māyīya Mala* which accumulates for the soul a body (gross and subtle) to bring about the sense of difference-- *binnavedyaprathā*. This is warded off by *Japa*, spontaneous rememberance.

Misfortune and pain is due to *Kārma Mala* which is formed with impressions, *vāsanās*, good or bad, left behind on the mind with actions done in previous birth. This is erased by *Pūjā* or absorption in the Divine Self.

Vyoma (IV.3) : By *Vyoma* is not meant this elemental ether (or sky) but the formless and subtle beatitude of what is known as the Supreme Self as is enjoined by the *Tantras*: "The Supreme Self is to be meditated upon as the formless sky, unbound by quarters, where *Citśakti*—awareness of supreme-consciousness, reveals itself spontaneously. "Therefore, the 'sky' is His emblem" only. The *Chāndogya Upaniṣad* also declares that by 'sky' is meant *Parabrahman*, *Cidākāśa* and not elemental ether, *Bhūtākāśa*. "What is *Parabrahman* is understood by giving the name *Śiva-vyoma*".

Time for Worship (IV.12) : There is a secret point of *yoga* for realisation of that Reality. According to *Śāktopāya* it is the middle point as equinox point of the year or dusk time where there is balance of thought and no distraction towards duality. The *Tantra* says : "Worship of the self-effulgent Lord is done neither during day nor during night. Worship the Lord of Lords at the junction of night and day". While dawn and dusk are suggested as the sacred times for worship, *yogī* develops this attitude for every moment. That is his *Sādhanā* for realisation of the Absolute. Star-lit dusk suggests this *sādhanā* of *Prakāśa* and *Vimarśa* or seeing unity of self through diversity. That is called *Jagadānanda* in the *Tantras* according to *Trika* philosophy of Kashmir.

Woman (IV.12) : *Sundarīnām* literally means of beautiful women. But in *Tantra Yoga* it means "the powers of cognitive organs" or "the controlled senses". When these are tamed to turn to the source they are called deities or *Karṇeśvarīs.* These lead to sovereign beatitude.

Bindu (IV.19) : *Bindu* is the consolidated Divine Energy of volition comprising the powers of knowledge and action, inclined to sprout forth. It is the potency and readiness to create. It is the atomic point without dimensions, conceived as *Śakti Tattva.* It is concentrated consciousness.

Nāda (IV.19) : *Nāda* is the sprouting Divine Energy, when *Śakti Tattva* becomes active for the first time. It is *Kriyā Śakti rūpā*—activity predominated consciousness or wavering consciousness. In deliberation (*vimarśa or ārṣakrama*) it means the awareness of Supreme Effulgence. This also connotes that *yogīs* realise the Supreme Power of Beatitude through the alphabetic power (*mātrikā-chakra-śakti*)—the initial vibration through 'intermediate subtle region' of speech.

Manifestation (IV.26) : Manifestation of the universe as evolved from infinite to concrete came into being in four ellipses (*aṇḍa*) viz. *śaktyāṇḍa, māyāṇḍa, prakṛtyāṇḍa* and *pṛthvyāṇḍa.* These involve four phases of activity *(kalā)* viz. *śāntā kalā, vidyā kalā, pratiṣṭhā kalā* and *nivṛtti kalā* which are described in the context of this verse : *Nivṛtti Kalā* is the point of solidification where the manifesting Energy calls in a threefold turn upwards for unidentifying unification.

It is *pṛthvyāṇḍa* contained in *prakṛtyāṇḍa. Trika* name is *dhārikā kalā.* Presiding deity is *Brahmā* and *tattva* involved is only *Pṛthvī.* Its state of complete difference is influenced by *āṇava, māyīya* and *kārma malas* in *aśuddha adhvā.*

Pratiṣṭhā Kalā is the vibrational force in the *tattvas* from water to *Prakṛti...........*

Vidyā Kalā is the limitation in knowledge.

Śāntā Kalā evolves in air beyond *Māyā* as consciousness-in-peace..

Śāntātitā Kalā is *Śiva-Śakti tattva* and beyond in ether ..... It is the greatest *Bhairava* experience.

Ādhāra Chakras (V.14) : *Nādī Chakra* at *Mūlādhāra* : *Māyā Chakra* at the navel ; *Yogī Chakra* at the heart ; *Bhedana Chakra* at the palate or *Lumbikā* ; *Dīpti Cakra* between the eyebrows; *Śānta Cakra* at *Nāda* or *Brahmarandhra.*

Breasts (IV.32) : stand for knowledge and action aspects of the Immanent Self evident in the manifestation.

These extracts are only illustrative of the rich, plentiful fare of esoteric flavour provided by Jankinathji in the course of his detailed annotations. It is an education and growth in consciousness to follow him in his large steps across the multidimensional expanse of *Sādhanā* opening on luminous horizons. He has brought all his encyclopaedic knowledge to the door of the striving aspirant. May wè salute him in fervent gratitude.

Sri Aurobindo Ashram M.P. Pandit
Pondicherry
31.1.1993

PREAMBLE

The *stotra sāhitya* i.e. the devotional literature is considered to be the best of all branches of literature. It is the sweetest and most delicate : a fountain of unending *Rasa* that soothes hearts of the readers.

Pañcastavī is one of the foremost Stotras dedicated to the praise of the Divine Mother, although there is a galaxy of *Stotras* in Sanskrit literature relating to different deities. A number of bunches of *Stotras* have been sung in the holy glory of the Mother Herself by such a great saint poet like *Bhagavatpāda Śaṅkarācārya.* Still, the sweetness of the *Pañcastavī* stands ever-green. The book has been explained by different writers in different ways. In the modern times Shri Janakinath Kaul 'Kamal' who has an enviable access to the philosophy of *Kashmir* Śaivism—very popular these days—has explained it according to the traditions of Kashmir trait. Shri Kamal has had the privilege of enjoying close confidence of Shri Swami Laksmanjoo Maharaj who was the only authority on the *Kashmir Śaivism* in modern times. Hence the learned author has well preserved some of the most striking significations of the Pañcastavī. He, while summing up the traditional meaning, gives forth such meanings too for the first time which makes the treatise a valuable. one. For instance Hymn I, verse no. 14 may be referred to on this point.

There is a great uncertainty about the author of this work. Some ascribe it to *Śankara Bhagavatpāda* while others feel inclined to link it with *Kālidāsa.* Both the said contentions are, however, obviously untenable. Bombastic use of grammatical words, though not frequent, takes it away from both the glorious writers. It is certainly a latter work. According to some, it has been written by *Shri Vṛddha Dharamācārya.* However, no details are available regarding this great author. It is, however, clear that the author was an all-rounder as this small book contains brilliant references to almost all philosophical tenets as well as high *Pāninian* application, besides being a great literary piece.

Prof. Kamal's style is worthy of emulation. He first renders the hymns into Roman alphabets and then gives his interpretation in very lucid terms which is neither more nor less, reminding one of the Mallinātha's saying:

"नाऽमूले लिख्यते किंचिन्नाऽनपेक्षितमुच्यते"

Shri Kamal is a dedicated man of learning and I have no hesitation to write that I have not seen a man of his devotion in this region at all. Study and writing are his only passion. He is now passing through a great turmoil on account of the bad conditions prevailing in the 'Heaven on the Earth' i.e. the Kashmir Valley. Still he has been carrying on studies undisturbed. He is a scholar in the real sense of the term and to see him is a great encouragement to those who are keen on learning.

I wish Shri Kamal a healthy and long life so that he may give us more and more valuable jewels of literature.

Mahamahopadhyaya Dr. Shashidhar Sharma, D. Litt.
Co-ordinator
Deptt. of SANSKRIT
Directorate of Correspondence Courses
Panjab University, Chandigarh

ABBREVIATIONS OF WORKS & PERSONS QUOTED IN THE BOOK

Aj. Si.	Ajaḍapramatṛtā Siddhi
A. Lah.	Ānanda Lahari
Ast. G.	Aṣṭāvakra Gītā
Br. Pu.	Brahma Purāṇa
Brh. Up.	Brahadāraṇyaka Upaniṣad
B Re - Up.	Bahvaricopaniṣad
Bh. G.	Bhagavad Gītā
Bhav. Sahas.	Bhavānī-nāma-sahasra-stuti
Bhavnop.	Bhāvanopanisad
Chh. Up.	Chhāndogyopaniṣad
De. Bhag.	Devī Bhāgavat
De. Pu.	Devī Purāṇa
De. Suk.	Devī Sūkta
Dev. Sir.	Devyatharvaśirsa
Du. Sapt.	Durgā Saptaśatī
G.L.	Garland of Letters
G.M.Vr.	Gāyatrī Mantra Vṛtti
G. Kar.	Gaudapāda Kārikā
Harabhatti	Sanskrit commentary of Pañcastavī by Pandit Harabhaṭṭa Śāstrī
Hath. Pr.	Hathayoga Pradīpikā
Isop.	Iśopaniṣad
Is. Prat.	Īśvara Pratyabhijñā
Is. Prat. Vr.	Iśvara Pratyabhijñā Vṛtti
Kal. St.	Kālikā Stotra
K. K.	Kalyāṇa Kalpataru
Kath. Up.	Kaṭhopaniṣad
Kaus. Up.	Kauśitaki Brahmanopaniṣad
Kenop.	Kenopaniṣad

Ku. Pu.	Kūrma Purāṇa
Kul. T.	Kulārṇava Tantra
Laghu	Laghustava
L. J.	Swami Lakshman Joo
L. Yoga Va.	Laghu Yogavāsiṣtha
Li. Pu.	Linga Purāṇa
Maha. Man	Mahārtha Mañjarī
Mahim.	Mahimnāstotra
Mah. Nar. Up.	Mahānārayanopaniṣad
Mm.	Mukundamālā
M. Vij. T.	Mālinīvijaya Tantra
Ne. T.	Netra Tantra
Pad. Pu.	Padma Purāṇa
Pañc.	Pañcastavī
Par. Sa.	Paramārthasāra
P. Tri.	Parātrīśikā
P. Tri. L.V.	Parātrīśikā Laghu Vṛtti
Prat. Hr.	Pratyabhijñāhṛdaya
Pu.	Purāṇa
R.Y.T.	Rudrayāmala Tantra
Sam. P.	Sāmbapañcāśikā
Sivas.	Śivastotrāvali (Utpaladeva)
S.Su.	Śiva Sūtra
S.Sa. Up.	Sarvasāropaniṣad
S.T.T.	Śāradā Tilaka Tantra
Sp. Ka.	Spanda Kārikā
S.L.Lax.	Saundarya Lahari, Lakshmidhara Commentary
St. Cin.	Stava Cintāmani
Strj.	Somastavarāja
Sut. Sa (Y.V.K.)	Sūta Samhita (Yajñā Vaibhava Khaṇḍa)
Stu. Ku.	Stutikusumāñjali (Jagaddhara Bhaṭṭa)

Svac. T.	Svacchanda Tantra
Svet. Up.	Śvetaśvetaropaniṣad
T.	Tantra
T. A.	Tantrāloka
Taitt. Up.	Taittiriyopaniṣad
T.R.T.	Tantrarāja Tantra
T.S.	Tantrasāra
Tri. Hr.	Tṛika Hṛdaya
Up.	Upaniṣad
Vam. T.	Vāmakeśvara Tantra
Var. Pu.	Varāha Puraṇa
Vat. Su.	Vātulanātha Sūtra
Vi. Cu.	Vivekacūdāmani
V. B.	Vijñānabhairava
Yaj. Kh.	Yajñavaibhava Khaṇda
Y.S.	Yoga Sūtra
Yoga. Shik. Up.	Yoga Śikhopaniṣad

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GENERAL INTRODUCTION

Pañcastavi- the priceless gem

Pañcastavī is a peerless treatise of five hymns sung in yogic lanugage in praise of the Divine Mother *Pārvatī.* It is devotional in nature and yogic in content. It must have been a composition revealed to a great seer. Esoteric explanations of allegoric descriptions regarding *kuṇḍalinī* in a variety of ways could be made out from the very melody of these verses of different rhymes by an earnest student of utmost piety, only with spontaneous help from an advanced *yogī* of the *Sàkta-Śaiva* tradition. Reading the verses, or hearing them sung is like coming upon priceless gem hidden in the cavernous interior of the Himālayas, as the Upaniṣadic utterance corroborates .[1]

"The daring intellect gives up all joy and sorrow for developing concentration of the mind on the self-luminous Deity by meditating on the Eternal Being, who, hidden with the knowledge of the world, located in the intellect and lodged inaccessibly, is hard to see."

Reconciliation

Śakta school holds *advaita* as the ultimate Reality in an equal perspective with Kashmir Śaiva Mysticism and of the same ideal as that of the monistic *Vedānta.* This is evident from the sacred and mysterious monosyllable *(Praṇava)* attributed to each Thought and consisting of the corresponding seed-letters *(bījākṣara).* The *Praṇava* of Vedic thought is AUM. Correspondingly, the Tantric Praṇava of *Śaiva* and *Śākta* schools are *'Aham'* and *'Hrīm'* respectively. Since all the *praṇavas* or *bījākṣaras* end in the Bindu, it is natural that the *Bindu* or *Anusvār* is the material cause for all the factors. It is the unconditional *Brahman* or the all-pervading Supreme Truth from which emanate all the conditional entities. *Para-Bindu* is the immeasurable entity into which all this manifestational phenomenon finds repose. This power of creation and absorption, quite inseparable from its holder *Śiva,* is called *Śakti.* The magnificence, grace and beauty of this primordial Power make up eternal bliss. In consequence, there is a latent agreement among all mankind and this truth must be the one we seek. Accordingly, religions in general are at one with each other. Each has a philosophy antagonistic to the special dogma of the other. The *Vedic Ṛsis* have already declared[2]: "That *Brahman* is surely different from the known, and again, It is above the unknown— such was the utterance we heard of the ancient teachers who explained it to us". The *Pañcastavī* manures growth in consciousness to that sublime Truth.

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[1] तं दुर्दर्शं गूढमनुप्रविष्टं गुहाहितं गह्वरेष्ठं पुराणम् ।
अध्यात्मयोगाधिगमेन देवं मत्वा धीरो हर्षशोकौ जहाति ।। Kath. Upa. I.ii.12

Significance of Mother Worship

Had Mother-worship not found a significant place in religions of ancient civilizations traced to *Harappa* and *Mohanjodaro,* the purest, most sublime, natural and attractive relationship of *Jiva* and *Iśvara* could hardly have come in the grasp of man. This universal fact of mother-child relationship clearly owes its origin to the early *Vedic* and *Ṭantric* times.

In the post-*Vedic* period came up three territorial sects of the *Śākta* School in India. The *Gauḍīya* sect in Bengal worshipped *Tārā* : the *Kaulīya* sect in Kashmir worshipped *Tripurā* or *Tripurasundarī* and the *Keralīya* in Kerala worshipped *Kālikā*. The trichotomic aspect of *Parā-Śakti* as *Mahākāli, Mahālakshmī* and *Mahàsarasvatī* is common to all. The three deities take forms of *Kālī, Lakṣmī* and *Sarasvatī* as the emanations of *Màheśvari* or *Tripurasundarī,* the goddess who excels all the three functional aspects of manifestation and has its being in truth, wisdom and beauty as symbolized by the trident held in the hand of *Śiva* or *Śakti* in form. *Śakti,* the delimiting power of limitless *Śiva* undergoes apparent transformation. *Śiva* is described as devoid of qualities and changes. *Śāktas* call It the *Bindu, Śaivas* call It *Śiva* and *Vedàntins* call It *Brahman. Bindu* has no dimensions and therefore no measurement. It is, however, the locus of a point where the point is *bindu (anusvàr)* and the locus itself is *visarga.* In short, *Brahman* alone connotes the *Bindu*

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2. अन्यदेव तद्विदितादयो अविदितादधि।
इति शुश्रुम पूर्वेषां ये नस्तद्व्याचचक्षिरे।। Kenop. I.4.

as it is pronounced at the end of every *Bija-mantra* (seed formula) comprising seed letters. Every *bija-mantra*, of the primordial deity, becomes clearly efficacious when received through the proper tradition.

Glory of *Śiva-Śakti* and purpose of the five Hymns

Śiva is the transcendent Self, the divine power of conservation and Śakti is immanent, the divine Energy of pulsation (*spanda*). The appearance of both is like the two sides of the same coin. The *Tantra* declares: [3]

"His energies are evident in the multiform manifestation and the holder of the energies is *Maheśvara* - the Lord of Lords, *Para-Śiva*- Himself". The *Upaniṣad* says: [4]

"His *(Para-Śiva's) Para-Śakti* is manifold, as described in the *Veda*, the natural energies of knowledge, power and action. *Jñāna, Bala* and *Kriya* correspond to *jnānā śakti, icchā śakti* and *kriyā śakti* respectively as explained in the *Tantras*. These with the conjoint powers of concealing (*Pidhāna*) and favouring (*Anugraha*) of *Śiva* constitute the five-fold glory of *Parā-śakti*.

This is further made clear by *Kṣemarāja* in one of the benedictory verses in his commentary on *Stavacintāmani* of *Bhaṭṭa Nārāyana* [5]:

"We bow to Śiva who, enjoining His five-fold glory reveals the spiritual *Śakti*, the power of consciousness and bliss".

Parā-Śakti is, therefore, *yoni*, the original source, the Supreme Mother whose five glories, as Cit *Śakti, Ānanda Śakti, Icchā Śakti, Jñāna Śakti and Kriyā Śakti*, are praised through the five celebrated Hymns of the *Pañcastavī* from the fifth to the first respectively. This is illustrated in the short introduction preceding each Hymn of the book.

---

[3] शक्तयोऽस्य जगत्सर्वं शक्तिमांस्तु महेश्वरः । T.
also see
मायां तु प्रकृतिं विद्यान्मायिनं तु महेश्वरम् ।। Svet.up IV-10

[4] पराऽस्य शक्तिर्विविधैव श्रूयते,
स्वाभाविकी ज्ञानबलक्रिया च ।। Svet.up IV-8

[5] ॐ नमः शिवाय सततं पंचकृत्यविधायिने ।
चिदानन्दघनस्वात्म परमार्थावभासिने ।। क्षेमराजविवृत्ति : 2

There, however, ran a different belief regarding the five Hymns among the Kashmiri Pandits, among whom this book of hymnal prayers has been very popular. It is said that the five hymns were representatively given out through a threshing plate or mortar, a grind-stone, a hearth, a pot and a broom. But there is no evidence to justify this belief.

कण्डनी पेषणी चुल्ली उदकुम्भी च मार्जनी ।
पंच सूना गृहस्थस्य पंचयज्ञात् प्रणष्यति ।।

From the verse quoted here, it is clear that the use of these articles became the cause of committing indirect sins in households. The effects of sins may be warded off by performing the five kinds of sacrifices. [6] This was the advice of *Śankarācārya* given to *Vaiṣnavācārya* whom the former had defeated in a *Śāstrārtha,* as this was of preliminary importance for purifying the intellect for the assimilation of Truth. In this case he had suggested undertaking the worship of the five deities fixed by the great *Ācārya.* Hence the above belief is erroneous. The five Hymns of the *Pañcastavī* are the five descriptive prayers or laudations to *Tripurasundarī* rightly known as *Parābhaṭṭārikā.*

Manuscripts and published editions:

While going through Mss of *Pañcastavī* found in some collections of *stotras* written in the *Sāradā* script and owned by certain friends, little alteration was found in the order of the verses in each hymn. However, a number of alternate readings were observed. For comparing the text a number of published editions were consulted.

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[6] The five sacrifices, *pañca mahāyajña,* ward off the five kinds of sins, the causes of sufferings ignorance, egoism, attachment, aversion and desire to cling to life. (अविद्यास्मितारागद्वेषाभिनिवेषा: क्लेशा: ।। Yoga Sutra II.3)

- i) *Brahma Yajña* - Recitation or study of Vedas removes ignorance.
- ii) *Deva Yajña* - oblation made to gods through fire, remove egoism.
- iii) *Pitṛ Yajña* - obsequial offerings remove attachment.
- iv) *Manuṣya Yajña* - hospitality removes aversion.
- v) *Bhūta Yajña* - Love for all beings removes the desire of clinging to life.

The order of the verses has been maintained according to the following popular published editions:

1. *Pañcastavī*- Text, published by Vishinath Press, Srinagar.
2. *Pañcastavī Samata Saundarya Lahari*- Text, edited- Pt. Kesho Bhatt. Pub. 1927 A.D.
3. *Shri Pañcastavī*- Text with Hindi translation by *Rājānaka Lambodhar (Tārivole)*. Published by Krishna Standard Press, Srinagar, 1940 A.D.
4. *Pañcastavī*- Text and word meaning. Ed. and Pub. Sri Rama Śaiva (Trika) Āshrama, Fateh Kadal, Srinagar, 1962.
5. *Pañcastavī*- Text, Pub. Prem Nath Jyotishi
6. *Pañcastavī*- Text and English Tr. Gopi Krishna. Pub. The Central Institute for Kundalini Research, Srinagar, 1975 A.D.
7. *Shri Pañcastavī*- Text with Sanskrit prose order and Hindi translation by Śaivācārya Swami Lakshman Joo, Ishber (Nishat) Srinagar.
8. *Pañcastavī- Sri Laghustavarāja-Laghustava* only. Sanskrit commentary by Somatilak Suri-Pub. Shri Peetha (Bhàghaṭarāja) Solan (Pb) 1943 A.D.

For alternate readings and corrections the following authentic editions have been consulted. There are alterations in the order of the verses in the second, third and fifth hymns of these editions:

9. *Pañcastavī*- Text with short Sanskrit gloss as foot notes by Pt. Nathram Sastri (Kalla) Hd. Master, Pratap Hindu College, Srinagar. The first verse of the second hymn is put as the 22nd of the first. This does not appear befitting as the first hymn apparently ends with the 21st that gives it the name 'Laghu'. There are alterations in the verses of the second and the fifth hymns. Printed in Bombay, Lakshmi Venkateshwara Press.
10. *Pañcastavī,* Text *Sri Dharmācārya.* Ed. Pt. Shiv Nath Sharma, Kashmir Mercantile Press, Srinagar 1931 A.D. Alterations of verses are observed in second, third and fifth hymns.

11. *Pañcastavī* text only included in *Saundarya Laharī* Text with Sanskrit commentary by Lakshmidhara and *Bhāvopaniṣad* with a commentary by Bhaskar Rai. Pub. Oriental Research Institute of Mysore University 1969 A.D. In *Ghaṭastava* verses 20, 21, 22 and 24 are missing. The first verse - *Ānanda sundara purandara etc.* - is printed as the first verse of the third hymn, which in our opinion is proper as the verse is a praise of the Deity in Śāmbhava Upāya, it stands for. Mistakes are detected in the text.
12. *Pañcastavī*- Text and elaborate Sanskrit commentary 'Harabhaṭṭi' by Pt. Harabatta Shastri, Head Pandit of the (Oriental) Research Deptt. J & K Govt. Srinagar. Pub. incomplete[7] (Vols. I and III only) by its publication department. There are alterations in the second, third and fifth hymns of this edition also. No information is available to show how such alterations have come in. But that does not make a serious difference in the text since each verse conveys a revelation of yogic experience which is expressed as praise of the Deity in beautiful poetry.

We, however, agree with *Rājānaka* Lambodhara in placing the 31st verse of the second hymn as its 30th and vice versa. This we have followed for evident reasons.

Authorship & Date

There are different opinions regarding the authorship of *Pañcastavī*. Some attribute its authorship to *Ādi Śaṅkarācārya, some to Kālidāsa, others to Abhinavaguptapāda* and still others to *Dharmācārya,* who is believed to have sprung from Kashmir.

Since Śankarācārya (788-820 A.D.) is an acclaimed author of *'Saundaryalaharī',* it may not be correct to think that an equally famous treatise on *yoga* of almost the same type, i.e. *Pañcastavī,* should have been authored by this great commentator of the *'Prasthānatrayī' wherein he advocates absolute idealism as Vadāntic* teacher. Moreover, *Pañcastavī* is a work of a later period than that of *Śaṅkara.*

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[7] Vol. III - Sakalajananīstava (1960) and Vol. I - Langhustava and Carcastava (1963). Vol. II - Ghatasṭava and Ambastava missing.

Lakṣmīdhara has cited verses from the *Pañcastavī* in his commentary on *Saundaryalaharī* and claims these to be of *Kālīdāsa*. But the style of *Pañcastavī* appears quite different from that of the great poet of Sanskrit literature. Even in ascribing *Cidgagana Candrikā* to *Mahākavi Kālidāsa* belonging to the period before sixth century A.D., scholars have expressed doubt. *Cidgagana Candrikā* is, more or less a continuation of *Kramastuti* by *Siddhanātha, well known as Śambhunātha*, from whom *Abhinavaguptapāda* (925-1025 A.D.) gathered a complete knowledge, purport and mystery of the *Tantras* and then began writing *Tantra-Nibhandas*[8]. The *Pañcastavī* can therefore neither be ascribed to *Mahākavi Kālidāsa* as expressed by *Lakṣmīdhara*[9] nor to Abhinavaguptapāda as pleaded by Pandit Natharam Sastri (Kalla)[10].

The earliest extant reference to the *Pañcastavī* is found in the *'Sarasvati Kaṅṭhābharaṇa'* of King *Bhoja*. The date of its composition is 1030-1050 A.D. circa. The *Pañcastavī* must have been composed much earlier than this time i.e. about the latter half of the 9th century. Its authoriship is, however, assigned to *Dharmācārya* as elicited by *Amṛtavāgbhavācārya* in his elaborate introduction to the Sanskrit commentary of Pandit Harabhaṭṭa Śastri [11], the celebrated scholar of Śaiva lore, who also has recognized the same person as its undisputed author, believing that he had been inspired by *Mahādevī* for the subservience[12]. This is evident from the colophone[13] also. This opinion is also held by *Bhagavan Lakṣman Joo* (1907-1991 A.D.), the reputed *yogi*-scholar of Kashmir.

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[8] श्रीशम्भुनाथात् करुणारसेन, स्वयं प्रसन्नादनपेक्षवृत्त्या ।
काश्मीरिकोऽभिनवगुप्तपादाभिधानः श्रीतन्त्रसारमकरोदृजुनाक्रमेण ।।

[9] सौन्दर्यलहरी लक्ष्मीधरव्याख्या-Pub. Oriental Research Institute, University of Mysore— p.122.

[10] See *Pañcastavī* 1906 *Kalyan*, Bombay.

[11] See item 12 (Introduction).

[12] पन्चस्तव्यां व्यधात् श्रीमद्धर्माचार्यकृताविमम् ।
व्याख्याग्रन्थं महादेवीचोदनापारवश्यतः ।।

[13] इति श्रीमद्धर्माचार्यविरचितायां पन्चस्तव्यां श्रीमहामाहेश्वरपण्डितहरभट्टशास्त्रिकृता टीका सम्पूर्णा ।।

The theme and practice

Kuṇḍalinī Yoga is the main theme of the *Pañcastavī* . Faith and devotion are its characteristics. Devotees recite it with loving interest at congregational prayers as well as individually. Prominent shrines of worship like *'Kshīr Bhavānī' and 'Hārī Parvat'* in Kashmir have been glaring examples of this fact.

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I have no words for expressing my gratitude to Sri Ramakrishna Ashrama, Srinagar (Kashmir) and its Secretary Prof. B.N.Kaul for his kind persuation and continued encouragement.

My son, Anupam Kaul helped me beyond expectation in consolidating the work, typing and writing the Sanskrit script of the MS. and revising certain portions of it, inspite of the busy schedule of his own work. My special blessings are for him.

I also thank my friends for their noble suggestions.

In the end I express my thanks to the editors and the authors whose works have been of dependable help to me in bringing the work to its completion.

Jammu Tawi
Feb, 4,1993 Jankinath Kaul
Centenary celebrations of
Swami Vivekananda's appearance
at the Parliament of Religions at Chicago, USA.

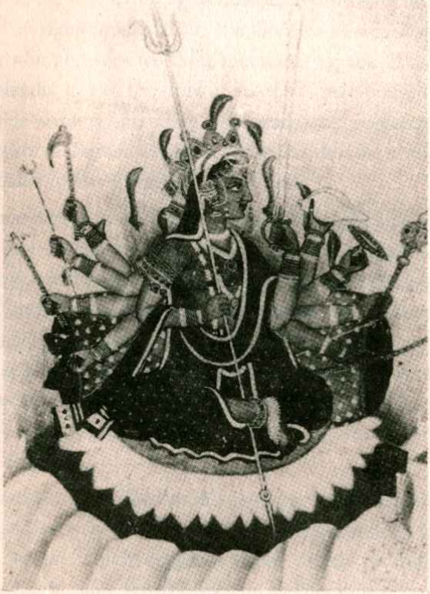
I

LAGHUSTAVA

The Light Means

पराभट्टारिका त्रिपुरसुन्दरी

(दुर्गतिनाशिनी दुर्गा)



मूलाधाराद्धुतवहकला मिश्रितं भूर्भुवःस्व-
र्ब्रह्मस्थानात्परमगहनात्तत्सवितुर्वरेण्यम् ।
भर्गोदिवः शशिकलमयी धीमहीत्येकरूपं
धियो यो नः परमममृतं चोदयान्नः परं तत् ।।

Plate II Parā Bhaṭṭārikā Tripurasundarī

INTRODUCTION TO THE FIRST HYMN
LAGHUSTAVA - THE LIGHT MEANS

Laghustava, the first hymn of the *Pañcastavī,* is sung in praise of *Parā Bhaṭṭārikā Mahātripurasundarī,* the Goddess of Supreme Beauty and Wisdom who pervades the three functional aspects of manifestation. Ever splendid in Her five-fold glory She is here praised in gross form which She assumes according to the traditional contemplation of an earnest seeker as *Tripura Bhairavī,* while the ultimate truth remains openly concealed in Her Infinite Supreme Self.

In this hymn the Deity is praised as *Kriyā Śakti*— the predominating power of activity—which has close relevance to *Mantroddhāra Vidhi*— the way of elevation through *mantra* (divine formula). This approach of worship to *Tripura* is made through *Ānavopāya*[1], the light means in which even meditation is held to be a *Kriyā (Mānasī kriyā)*— physical or even mental activity. It also uses *Kriyā* in a gross form e.g. repetition of *mantra,* worship of a chosen deity, an idol etc.[2] *Ānavopāya* is, therefore, called *kriyopāya* or *laghu-upāya,* that gives this hymn the name *Laghustava.*

Tripurasundarī is described in this hymn as *vicitravarṇavatī*— of varied hues and sounds— in relation to *bījākṣara* or seed-letters of *mantra* and *varṇa,* which originate from nāda or inarticulate sound of revelation, and get absorbed in deliberation—*Jyotirmayī, Vāṅmayī.*[3]

---

[1] आणवोपायभू:

[2] उच्चारकरणध्यान वर्णस्थानप्रकल्पनै: ।
यो भवेत् समावेश: सम्यगाणव उच्यते ।। M. Vj.T. II.21

[3] In Tantric terms these are Prakāśa and Vimarśa.

In the *Jñānadīpikā*[4] commentary of *Laghustava* these two important terms are explained as *anirvacaniyā tejorūpā*—the indescribable effulgence and *vacanarūpatām prāptā*—the all pervading power in articulate sound. The *Vedānta* terms for the same may be *Kāraṇa Brahma* and *Kārya Brahma* respectively. However, the first verse contains complete description of *Bhagavati Tripurā*.

In this study the first verse of the hymn is explained in the light of the triple symbolism that it embodies namely:

i) The secret of worship — *Pūjāsaṁketa*.
ii) The secret of ṣatcakra — Cakrasaṁketa.
iii) The secret of *Mantra* — *Mantrasaṁketa*.

This should bring home to the intelligent reader the esoteric meaning, characteristic of symbolic language. Its practical application is to be undertaken in a traditional way only.

---

[4] A commentary in Sanskrit by Soma Tilak Suri on Sri Laghustavaraja (of Pañcastavi), Verse 1. Edited by Vagbhavacarya circa 1952 A.D. (Patron : Raja Durga Singh Verma C.I.E., Sri Peetha Baghaṭraj, Solan, Simla).

ॐ

अथ लघुस्तवः प्रथमः ।।

Laghustavah, the First.

The Light means of *Mantra-worship.*

नमस्त्रिपुरसुन्दर्यै

Namastripurasundaryai

Salutation to the triad Goddess of Beauty

Parā Śakti is described as *Parābhaṭṭārikā Tripurasundarī* with analytical exposition of the three great powers, correlative to the seed-letter formulae, *AIM, KLĪM, SAUH,* along with their centres of effulgence.

In this benedictory verse, prayer is made to the Deity of Light and Sound for removing the sin of ignorance:-

ऐंन्द्रस्येव शरासनस्यदधती मध्ये ललाटं प्रभां
शौक्लीं कान्तिमनुष्णगोरिव शिरस्यातन्वती सर्वत : ।
एषाऽसौ त्रिपुरा हृदि द्युतिरिवोष्णांशोः सदाहस्थिता
छिन्द्यान्नः सहसा पदैस्त्रिभिरघं ज्योतिर्मयी वाङ्.मयी ।।१।।

1. Aiṅdrasyeva śarāsanasya dadhatī madhye lalāṭam prabhām
śauklīm kāntimanuṣṇagoriva śirasyātanvatī sarvatah ;
ayeṣāsau tripurā hṛdi dyutirivoṣnaṁśoh sadāhasthitā
cchindyānnah sahasā padaistribhiragham Jyotirmayī vāṅmayī.

May that[a] Divine Deity[1] of Light and Sound[2], perceptible in this form of *Tripurā*[3] that shines with splendour like the multihued bow of Indra[4] at the forehead, overspreads soothing lustre like the Moon[5] on the head and reflects eternal brilliance like the evershining Sun[6] in the heart, remove all our impurity[7], in a moment of grace[8], to reveal Her glory through the mystic triple seed-formulae called *bijamantra*[9].

EXPLANATORY NOTES

1. 'That' refers to goddess *Tripurasundarī,* who is the wondrous delight of that consciousness which is supreme and unsurpassable, who is effulgent by its own light and who permeates the three states of life like oil'[b]. She is *Parā Śakti, Parama Śiva, Parabrahman,* the supreme beautitude or ultimate Reality to be realized by constant and vigorous practice of supreme *yoga* with Divine Grace. In that oneness or infinity there is no name to point to. Therefore, sages express the Supreme Being in the *Vedas* by the pronoun 'That'[c]. The *Tantra* say, "That Devi who resides in all creatures"[d]

2. Light and Sound—Supreme consciousness is actually *Śiva* and *Śakti, Jñāna* and *Kriyā* or *Prakāśa* and *Vimarśa. Śiva* and *Śakti* are two only by connotation; by denotation they are one and the same Reality.

Prakāśa or Light—*Jyotirmaya.* It is illumination or knowledge as the nature of self. There is predominance of *Śiva Bhāva.*

Vimarśa is *spanda* or *Kriyā.* Its potentiality is called *Śakti.* Vimarśa literally means thinking or ideation. There is predominance of *Śakti Bhāva.* There is no material activity. All activity is mental. *Vimarśa* consists in completely withdrawing oneself from all voluntary thinking. A spontaneous thinker (or doer) is, at the same time, a natural spectator

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a. Imperceptible by nature.

b. त्रिषु चतुर्थं तैलवदासेच्यम् ।। S.Su. III-20

c. स तत्पदार्थः परमात्मा । S.Sa.up.

d. या देवी सर्वभूतेषु दयारुपेण संस्थिता । De.Suk. (Tantra)
(Also see Du. Sapt. 65 Chap. 5)

(dṛṣṭā or sākṣī) of his mind. This leads to *Sahajasamādhī*, undisturbed equipoise.

'Light' and 'Sound', in short, stand for revelation and consciousness respectively.

3. The very form of *Tripurā* refers to the Primal Energy (*Parā Śakti)* transcending the three divine deities—*kāli (Pārvatī), Lakṣmī (Durgā)* and *Sarasvatī*[a]—who represent the three-fold manifestation. *Parā-Śakti* is the divine power of the transcendent Master *(Śiva,* unconditionally inseparable from *śakti)* as described in the *Vedas* and the *Tantras:* 'She is of various kinds and the powers of knowledge, activity and volition are inherent in Her[b], She is 'that *Kaulikī Śakti* who resides in the heart (i.e. in the consciousness of awareness)[c], the *Śakti* who is the chief source of the entire manifestation'.

Parā Śakti Tripurā is the supreme consciousness that illumines the three states of waking, dream, sleep in the microcosm, and *Bhuh, Bhuvah, Svah (or Parā, Parāparā and Aparā)* in the macrocosm. She is described here as lustre of the Supreme Spirit, perceived at three spots in the body—forehead, head and heart depiciting Her powers of knowledge, activity and volition experienced by the devotee during meditation or worship.

Introduction to notes 4, 5 & 6 :

Parā Śakti, as depicted in the *Āgama Tantras* is the Goddess *Tripurā*, who excels in beauty in all the three *Lokas*. Each of Her three inherent powers, (*Jñāna, Kriyā* and *Icchā,* in the serial order as described in this verse) is explained in its triple symbolism, namely:-

a) *Pūjāsaṅketa*— the secret of worship.

b) *Cakrasaṅketa*— the secret of *Ṣaṭ Cakra.*

c) *Mantrasaṅketa*— the secret of *Mantra,* the sacred formula.

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a. The three episodes in *Durgā Saptaśatī* may be referred to for details.

b. परास्य शक्तिर्विविधैव श्रूयते, स्वाभाविकी ज्ञानबलक्रिया च। Sveta. up VI-8

c. हृदयस्था तु या शक्तिः कौलिकी कुलनायिका।
For further details about *Tripurā* consult `*Bhavānīnāmasahasrastutih*' name 22 (Tr. and comm. by the author).

4. Holding ... ... bow of *Indra*. The aspect of knowledge is represented in the forehead. Its triple symbolism is explained hereunder:—

i) According to *Pūjāsaṅketa*, the Goddess *Tripurā* bears in the centre of Her forehead, splendour of the power of knowledge. It refers to the knowledge of creativity or power of multiplicity of creation[a] and is compared for the purposes of worship to the multihued bow of *Indra*.

ii) According to *Cakrasaṅketa*, the forehead refers to *Ājñā Cakra*, the place of concentration for yogis and of knowledge for the common people. The first evident appearance of *Parā Śakti* is in the knowledge aspect. Manifestation, indeed, begins with sound. The unbeaten sound, *Anāhata Nāda*, expresses itself first in the *Vedas*. Thence all kinds of knowledge take the form of activity. The seat of knowledge, in an individual body also, is the forehead. Ordinarily, by the very first look on the forehead of a person, one can know about his or her mood, intention or tendency of behaviour etc. Since knowledge gives colour to thought, the energy of knowledge expresses itself in multiplicity, both in an individual and in the universe. Its symbolic expression is illustrative of the multicoloured bow of *Indra* meaning the rainbow.

The forehead situated between the head and the heart in a body, is the junction of all nerves. All the inherent powers of Jñānā Śaktī are present here predominantly. This holds all the thoughts insubtlety just as the rainbow, though one, holds all colours and their combination.

iii) *Mantrasaṅketa* (the mystic letter AIM- ऐं)

Primordial knowledge is expressed through the universal sound called *'Śabdabrahma'*, This sound gets thick and becomes audible through the three Vedas. The first *mantra* of Ṛk Veda begins with *a* and the first *mantra* of *Yajurveda* begins with *i*. *a* plus *i* gives the sound *ae*[b]. Again, the first *mantra* of *Sāmaveda* begins with *a*. Then *ae* plus *a* gives *ai* sound. The syllable *ai*[c], therefore, represents the three *Vedas*. This connotes Existence-Knowledge-Bliss aspects of *Brahman*. To express the non-dual Brahman is the final import of the *Vedic* triad. *Bindu (.)* is

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a. विचित्रवर्णवती `of wonderful different hues'.

b. अ + इ = ए

c. ए + अ = ऐ

added to the letter *ai*. Thus *aim*,[a] being the combination of the vowel letters from *a* to *am*, governs all multifarious sounds. Therefore, the non-dual *Śakti* of *Śiva* in Her knowledge aspect is represented in *AIM Mantra*.

AIM is the *Sārasvata Bījamantra*, and the presiding deity is *Sarasvatī*, the goddess of learning or speech. The first appearance of speech (*Vāk*) being *Paśyantī*, concentration is focussed in *Ājñā Cakra* in the forehead.

The place of *Kuṇḍalinī*, when active towards manifestation, is the pelvic plexus in the human body. It is named *Adah Kuṇḍalinī*. The three main nerves *Iḍā*, *Piṅgalā* and *Suṣumnā* originate here. There it is termed *Yukta Triveṇī*. When *Kaṇḍalinī*, is awakened from the mystic slumber, it moves like lightning to reach *Brahmarandhra* at Medulla Plexus, where it becomes *Ūrdva Kuṇḍalinī* and is termed *Mukta Triveṇī*. The two nerves merge in *Suṣumṇā*. She shines in the *yogi's* forehead.

Kuṇḍalinī is the *yoni*, the place of emanation of all kinds of energy. It is the subtle *Kandarpa Vāyu* and not *Prāṇa Vāyu* formed by practices in the triangular space at the bottom that spirals *Kuṇḍalinī* to enter *Brahma Nāḍī*— the central royal path.

The triangular space of the letter, ए *ae* as explained above, becomes the *bījamantra*, *aim* ऐं, . The triangle is *Śṛigāṭākāra*, of the form of *Singhārā*.[b]

It is *icchā-jñāna-kriyātmaka*, full of the power-points of will, knowledge and activity with knowledge predominating. With *Bindu* above, it is the forceful *bījamantra*, constant repetition of which, followed in a traditional way, awakens the *kuṇḍalinī*.

5. Overspreading ... ... like the moon.

Kriyā Śakti is represented in the head. Triple symbolism of *śauklīm kāntim* etc. is as under :-

i) According to *Pūjāsaṅketa* it means that Goddess spreads from the head, clean and white lustre of the energy of activity on all sides like the moon. She is worshipped as the universal Mother of peace and love representing *sahasrāra*.

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a. ऐं बीजाक्षर

b. A water fruit called *Śringāṭa* found in fertile lakes especially in Kashmir.

ii) According to *Cakrasaṅketa* the head refers to the seat wherefrom the power of activity works. Knowledge has its source in thought and this knowledge along with thought becomes the cause of activity. *Jñāna śakti* is predominated by *Kriya śakti*.

Clear and white lustre of the moon is symbolic of the pure intellect in *sahasrāra*, wherefrom activity is executed in the balanced and fruitful way. Therefore, the place of lustre in a person is the head. Activity takes place only when it is conceived in the brain. It elevates knowledge, making it concrete, which is a successful means of sincere *yoga sādhanā* towards emancipation.

iii) According to *Mantrasaṅketa* i.e. mystical *mantra Klīm*, the same proposition is explained in a different way.

Knowledge of the Supreme Spirit manifests in the inarticulate sound called *Śabdabrahma*. It is indistinct *Anāhata*. The vowels *a* (अ) to *aṁ* (अं) denote this sound. When the consonants *ka* (क) to *la* (ल) combine with the vowels, distinct or articulate sound is produced. Therefore kla (क्ल) stands for creation coming to the state of preservation, where knowledge assembles for activity. i (ई) stands for clear conception which is only a transformation of the power of perception. Bindu (.) connotes non-daul *Parā Śakti* in the universal manifestation. It is the state where there is no assumption. It is the junction where there is fulfilment of all desires. It is the state of soothing lustre. This *mantra Klīm* is named *Kāmarāja Mantra*.

The deity of *Kriyā Śakti* is *Mahālakṣmī* or *Lalitā*, who is evident in two forms. As *Kālī (Durgā)* She is malign and works fear and panic in the heart of the timid and unwary. As *Lakṣmī* She is benign and acts as a foster mother[a] to the knowing and tenacious. By the word '*sarvatah*' is meant 'in all ways', the import is non-dual Brahman.

Klīm stands for the *kriyā śakti* aspect of *Parā śakti*. It is the second stage of speech known as *Madhyamā Vāk*. Its place of pronunciation is the head. The vowels help the consonants to produce articulate sound when ideas begin to take the form of words.

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a. As in the case of Sri Ramakrishna and other sincere and earnest devotee-saints.

6. Reflecting ... ... ever-shining Sun.

The place of *icchā śakti* is the heart. This is described in the third line of the verse - *eṣāsauh* etc. with its triple symbolic meaning as under:-

i) According to *Pūjāsaṅketa* it means that the Goddess *Tripurā*, the three *śaktis* predominated by the first i.e. *Icchā Śakti*, is eternally established in the heart like the glory of the sun.

ii) In the field of *Cakrasaṅketa* the power of volition refers to *Anāhata Cakra*. It is the ever aware will that pervades the powers of knowledge and activity. The centre remains ever fresh just as day is bright with sunlight and wards off all evil with its presence. When knowledge predominates over activity, it leads back towards release, the final beatitude of life. Then the power of thought, *icchā śakti* is at work. The place of this power is the heart, the centre of involution and absorption. Ordinarily, when a person takes a problem to the domain of the heart or thinks over it earnestly, but tenderly, then the tendency towards its solution grows. The person then, voluntarily or involuntarily (preferably or more successfully through the latter way) finds the solution in a surprise. The heart symbolises complete comprehension when all trash (*saṁskāra*) gets burnt as we see that all filth is destroyed when the sun shines bright.

The power of thought (*icchāśakti*) predominating over the other powers (*jñāna* and *kriyā*) thus works towards serenity which leads to the realisation of universal oneness, called the Supreme State of Consciousness. The presiding deity of this power is *Pārvati*, rightly called *Tripurasundarī*. Other names given to this Reality are *Mahārājñā*, *Parā Bhaṭṭārikā* and *Parā Śakti*. Her glory is described, for the common person, as that of the Sun, and as worthy of attainment. Just as the sun never sets so is awareness ever alive in the heart of an earnest devotee of the Divine Mother.

iii) According to *Mantrasaṅketa* the mystical letter सौः *sauh* is explained in the light of *icchā śakti*, the energy of volition. This power is also known as *visarga śakti*, the energy of release. *Visarga* connotes pouring of ambrosia or final beatitude. The trichotomy of world phenomena (*pramātā*, *pramāṇa* and *prameya)* is absorbed into oneness or the sameness — *sattāsāmānya avasthā*, as maintained in *Yoga*

Vasiṣtha, just as the sun's blaze reduces all inflammable objects to ashes. Then all duality disappears. The glory of the blissful sun of spirituality pervades the manifest and the unmanifest universe.

The seat of this *bījamantra* is the heart. Analysis of the *mantra* is — sa स = with + au औ = determination + : visarga विसर्ग =release. According to *Tantra śāstra* सौ: (स + औ + अ:) is *Parā-bīja* in *Trika (Śaiva)* tradition. On its accomplishment *anuṭṭara Parā Bhaṭṭārikā* reveals the Supreme Reality. Therefore *sauh (sa + au + ah)* is *parābīja,* according to *Śākta Tantras. Sauh bījamantra* explained in the light of *Trika (Nara, Śākti* and *Śiva) clearly* signifies the essence of *Śakti* — predominent *Śiva,* as given hereunder in nutshell :

a. स *Sa* represents *nara* constituting three cosmic spheres (*pṛthvī, prakṛtī* and *māyā*) or the thirty one categories (*tattvas*) of *Śaiva-Śakta* Philosophy i.e. *Pṛthvī* upto *Māyā.*

b. औ *AU* stands for *Śuddha Vidyā, Iśvara* and *Sadāśiva,* corresponding with *Icchā, Jñāna and Kriyā śaktis* of *Tripurā Bhairavī.* This is represented by trident (*triśūla*) or triangle (*trikoṇa*) which stands for the shaken powers of the three *Śaktis.*

Śūla Bīja is another name for *triśūla.* It represents the three śaktis- parā, parāparā and aparā devīs- and beyond i.e. parātītā as quoted by Jayaratha, the commentator of the Tantraloka of Abhinavagupta:-

तन्मध्ये तु परा देवी दक्षिणे च परापरा।
अपरा वामशृंगे तु मध्यशृंगोर्ध्वतः श्रणु।।
या सा संकर्षणी काली परातीता व्यवस्थिता।

T.A.Vol. I. p.82

The three *devis* recommended to be worshipped are *parā* (supreme), *parāparā* (supreme cum non-supreme) and *aparā* (non-supreme) *śaktis.* The transcendent or *parātītā* is above the central prong of the trident (Fig.1) or in the centre of the triangle (Fig.2). This is the charming *śakti* of *Bhairava,* the embodiment of supreme beatitude.

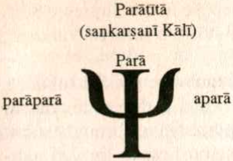

Fig.1 *Triśūla*

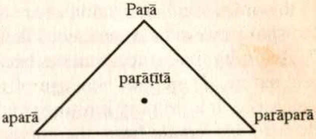

Fig.2 *Trikoṇa*

c. *Visarga (:)* represents *Śiva* and *Śakti* as display of the powers by *Śakti* inherent in *Śiva.* It is the level where the advanced aspirant feels the influx of an internal delight owing to the awakening of the *Kuṇḍalinī.* It is called *Kṣobhātmaka Visarga,* the process of the flow of the five cognitive energies that well up, out of sheer delight. There is no physical contact with any female. This union is known as *Jñāna Mudrā.*

Sa bījākṣara is known as the third *Brahman (tritīyam Brahma). Brahman* is usually described as '*aum tat sat*' in which '*sat*' (*Sa*) is symbolically designated as the 'third *brahman*' more identical with *Śiva* than '*nara*' and *Śakti.*[a]

In analytical exposition *sa* united with the fourteenth vowel *au* (also called *triśūlabila-adhām*) and well joined with that which comes at the end of the lord of vowels i.e. *visarga* (:) is called *amṛta bija.* This is the heart of *Bhairava* or *bhairavīya* hṛdaya of the narabhāva or phenomenal aspect which is only of the essence of *Sakti.*[b]

By chanting the *mantra* with awareness, volition turns to be the determination for release from the bonds of the world and attainment of the final beatitude. This *mantra* is known as *Vāḍava-mantra,* because it

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a. As is clearly indicated by *Abhnavaguptapāda:-*
'अन्तर्गतविश्ववीर्यसमुच्छलत्तात्मकविसर्गविश्लेषानन्दभक्त्यैकघनं
ब्रह्म बृहत् व्यापकं बृंहितं च।'--परात्रीशिकाया तत्वविवेक टीका। पृ० ७८
"*Brahman* (accepted in *Trika)* is that in whom the virility of the universe is inherent and who is full of the mass of bliss (*ānandaśaktighaṇam)* that is surging forward for *visarga-viśleṣaṇa* i.e. *visarga* or separation from *Śiva* and *viśleṣaṇa* or union of *Śakti.* Such *Brahman* is vast (*bṛhat),* all-pervading (*vyāpaka)* and fully nurtured with the union of *Śakti."* Tr. Jaidev Singh *(Parātrīśikā. p.205).*

b. चतुर्दशयुतं भद्रे तिथीशान्तसमन्वितम् ।
तृतीयं ब्रह्म सुश्रोणि हृदयं भैरवात्मनः ।। P.Tri.9/2, 10/1

burns all action through knowledge to find repose in the Supreme Self. In the order of manifestation or *sṛṣṭti krama* it is the state of *Vaikharī*, the spoken word of spontaneous delight.

7. Impurity (*mala*) accumulates because of ignorance *(ajñāna)* of one's real nature. Therefore, bondage of the individual is due to his innate ignorance. It is primary limiting condition *apūrṇatvam,*[a] brought about through *āṇavamala from* the universal consciousness to limited individuality, *aṇutva. Icchā śakti* of the supreme comes to limitation. Āṇava mala is of two kinds — (a) *Paurusa ajnāña* — ignorance innate in the very being of the individual self. (b) *Baudha Ajñāna* — ignorance inherent in the intellect. This *mala* makes *jīva* consider himself to be a separate entity cut off from the universal stream of consciousness. This is the most subtle impurity *(mala).*

There are two other impurities of subtle and gross nature. Māyīya *mala* and *kārma mala* make the *jīva* further limited when he comes in association with *aśuddhādhva,* the impure path. *Māyīya mala* brings about the consciousness of difference -- *binnavedyaprathā*[b], because of the differing limiting adjuncts of the body etc. This comes about when *jñāna śakti* of the supreme comes to limitation. Then further limitation is brought about by *vāsanās, śubhāśubhavāsanā*[c], the residual traces of actions done in previous births under the influence of desire. This is *kārma mala.*

All the impurities (or sins) must get washed off before identity with the supreme self is realised. In the verse the word *nah* (of us all) implies that we who are troubled by birth and death and have various kinds of attachments, pray for the destruction of our sins so that the supreme self is realized. The author affirms his realization of identity with the light aspect of the ultimate.

The alternate reading *Vah* (to you all) implies that the author, having, somehow,[d] realized the supreme, desires to bring about the recognition of the supreme by the people of low or keen understanding-- *(kathañcidāsādya maheśvarasya dāsyam janasyāpyupakāram icchan,)* as *Utpaladeva*[e] puts it.

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a. अपूर्णत्वम्‘आणवम् ।

b. भिन्नवेद्यप्रथात्वं मायीयम् ।

c. शुभाशुभवासनामयत्वं कार्मम् ।

d. By Śāmbhavopāya.

e. कथंचिदासाद्यमहेश्वरस्य दास्यं, जनस्याप्युपकारमिच्छन् । Iś. Prat.I.1,

8. *Sakṛdvibhātam* — Soon after ignorance gets destroyed, effulgent glory of *Ātman* is revealed in a flash[a]. The author holds that soon after taking to meditation on *Tripurasundarī* that Grace comes in a sudden surprise and is also spontaneous. *Sahasā* has a different meaning as applied to *bijamantras* which is to be understood from an adept in the knowledge and practice according to *Mantroddhāra.*

9. The substrate of the universe in all its phases comprises the three (divine) mystic forms appearing when uniformity of the three basic qualities (*guṇas)* gets shuffled. The Divine Mother is then manifest in everything in triple form, as described in stanzas 1-16 of this book. Literally *Tripurā* means *(purā trī)*. She who is prior to the three powers. She is the fourth, the incomprehensible, unperceivable, formless, fine and beyond what we can best think of. Therefore, it is the mystic triad. *Śruti* confirms it by saying 'who can know the knower' — *vijñātāramare kena vijānīyāt.*

With the realization of the powers of knowledge, activity and volition according to *Cakrasaṅketa* or by chanting constantly the *bījamantra aim, klim, sauh* with perfect concentration at the forehead, the head and the heart, according to *Mantrasaṅketa, Tripurā* who is Being and Becoming or *Prakāśa* and *Vimarśa* both in one, reveals Herself in a moment of grace mysteriously.

The author of the original verses himself suggests in the *śloka* 20 of this hymn, that the three seed-letter formulae should be culled out from the first, second and third lines of this verse respectively, as is given below:

AIM (ऐं) from *aindrasyeva, (ऐन्द्रेस्येव)* the first word of the first line.

KLIM *(कलीं)* from *śaukliīm (शौक्लीम्),* the second word of the second line.

Sauh *(सौः)* from *aeśāsau (एषाऽसौ)*, the third word of the third line.

Chanting of the formula with concentration in the indicated places, is undertaken by an earnest aspirant in accordance with *Tantra* tradition under the direction of a competent preceptor as given in *Mantroddhāra vidhih*[b].

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a. सकृद्विभातोऽयमात्मा । Chh. up. 8.4.2

b. मन्त्रोद्धारविधिर्विशेषसहिता सत्सम्प्रदायान्वितः । (verse 20)

In the train of alphabet *(Mātṛkā), ya, ra, la, va (य र ल व)* are called *antastha (अन्तस्थ)*. These letters adopt the sound just like the vowels *(स्वर)*, and connote refinement in the fulfilment of *sādhanā*. This further, develops into eagerness as suggested by the *ūṣma (ऊष्म)* letters *Śa, ṣa, sa, ha (श, ष, स, ह)*. *Ūṣma* means heat or eagerness as these are pronounced with greater force. *ha (ह)* is the last letter. It connotes certainty. a *(अ) stands for Śi*va and *ha (ह)* for *Śakti*. The two letters combined and with Bindu (.) connote perfect awareness of *Parā Śakti* or Supreme Self. Therefore, *Aham Brahmāsmi*[a] (I am Brahman), *Śivoham*[b] (I am Śiva) and *Aham Brahmaswarūpiṇi*[c] *(I am Brahmaswarūpini.)* the great sentences from the *Veda* and the *Sākta Agama* respectively point to the same reality which is ultimate and supreme.

The first seed-letter *AIM* (ऐं), known as *sārasvata* or *vāgbhava mantra*, is described first :

या मात्रा त्रपसीलतातनुलसत्तन्तूत्थिति स्पर्धिनी
वाग्बीजे प्रथमेस्थिता तव सदा तां मन्महे ते वयम् ।
शक्तिः कुण्डलिनीति विश्वजनन व्यापार बद्धोद्यमा
ज्ञात्वेत्थं न पुनः स्पृशन्ति जननी गर्भेऽर्भकत्वं नराः ।।२।।

2. *Yā mātrā trapasīlatā tanulasat tantūt-thiti spardhinī*
Vāgbīje prathame-sthitā tava sadā tāṁ manmahe te vayam :
Śaktih kuṇḍalinīti viśvajanana vyāpara badhodyamā
Jñātvetham na punah spraśanti Jananī garbhe-arbhakatvam narāh.

(O, the giver of boons !) [1], we concentrate on that mora *(mātrā)* of speech *(vāk)* which is established in the first seed-letter[2]

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a. अहं ब्रह्मास्मि- Brd. upa. I. iv.10

b. शिवोहम्- *T.*

c. अहं ब्रह्मस्वरूपिणी Devya. Sir 2.

(bījākṣara aim) of the formula *(Aim-Klīm-Sauh)* and which resembles the sprouting *Trapusī*[3] creeper. It represents that power of *Kuṇḍalinī*[4] which is about to begin the creation of this universe. Men, who know this secret,[5] do not fall again into the cycle of birth and death.

EXPALANATORY NOTES

1. There is no name, addressing the Deity, used in this verse. The tradition suggests that *Varadā* from verse 3 should be used here, in the sense of favouring boons, as is evident from the context of this verse.

Varadā means she who grants the boon of release from the dualistic sense of the world. It is an experience of onenesss in all the trichotomic nature of manifestation. Authority, evidence and theorm all the items of duality, get merged in that realm of Lord *Śiva* which is eternal existence and Supreme Beauty. This happens by the grace of Goddess *Varadā*. It is said in *Vijñānabhairava*[a] that *Śiva*, one's own essential self, is recognized by means of *Ś*akti.

2. The first sprouting seed *(vāgbīja)* of *Parā* is *Paśyanti*. While abiding in Her own glory of *Sadāśiva tattva* She begins to spread forth through the power of knowledge. She is very subtle and lovingly bright like the tender stalks of sprouting *Trapusī* fern. This is represented by *AIM bījākṣara*. This mystical letter is already explained in note 4 (iii) para 3 of the previous verse.

3. *Trapusī* is a kind of fern whose first sprout is as tender, delicate and beautiful as the super-fine rising *Kuṇḍalinī*. Hence the simile. *Trapusī*, a herbal fern, is used by unānī physicians for treating certain patients' diseases. It grows in Kashmir, being called *gyavthīr*.

4. *Kuṇḍalinī* here refers to *ūrdhva Kuṇḍalinī*, explained in the fourth paragraph of note 4 (iii) para 4, of verse 1. *Kuṇḍalinī* here also refers to *Prāṇa Kuṇḍalinī* which works at the physical level. It expresses itself in the form of life *(prāṇa)* in the body—*Jīvaśaktirūpā*. It is only partially waking, just for maintaining normal life in the body. When it is awakened, the body throbs with radiant life, which is evident in the

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[a] शैवीमुखमिहोच्यते । V.B. *verse 20*

yogi's forehead. The more it is awakened the more youthful energy the *yogi* exhibits in the body.

5. 'Men .... secret'. This refers to earnest devotees of Divine Mother, who are blessed with realization of Self, which is purely a subjecctive experience and does not admit of exposition in words. Therefore it is said to be a secret.

An illustration of a person graced by the Goddess:

दृष्ट्वा संभ्रमकारिवस्तु सहसा ऐ ऐ इति व्याहृतम्
येनाकूतवशादऽपीह वरदे ! बिन्दुं विनाप्यक्षरम् ।
तस्यापि ध्रुवमेव देवि ! तरसा जाते तवानुग्रहे
वाचः सूक्तिसुधारसद्रवमुचो निर्यान्ति वक्त्राम्बुजात् ।।३।।

3. *Dṛṣtvā saṁbhramakāri vastu sahasā ai ai iti vyāhṛtam*
Yenākūtavaśādapiha Varade ! binduṁ vināpyakṣaram ;
Tasyā-pi dhruvameva Devi ! tarasā Jāte tavānugrahe
Vācah śūktisudhārasadravamuco niryāṅti vaktrāmbujāt.

O giver of boon (for removing fear)[1] ! Even one who happens to see an awe-striking object suddenly and, out of fear, utters the syllable *ai* (ऐ) without pronouncing the *bindu*[2], O Devi ! he too is immediately graced[3] by Thee and words of wisdom, full of nectar flow from his lotus-like mouth.[4]

EXPLANATORY NOTES

1. *Bhoga,* enjoyment is the fruit of *mokṣa,* liberation. Only *Jīvanmuktas* are seen, as described in the *śāstras,* enjoying the fruit of liberation. But that state is obtained with great difficulty (i.e. only with divine grace). Constant and rigid *sādhanā* followed through a number of births is not enough without the grace of *Parā Bhaṭṭārikā.* Sometimes Her grace comes in a sudden surprise. Such occasions have been experiened by

Great Teachers. Grace may come when a balance is struck between the actions of the previous births and those of the present (*karmasāmya*)[a] in an accidental happening. At other times it comes out of sudden fear, a reference to which is made in this verse. It is in this context that the addressee '*Varade*' is to be understood here.

2. By *bindu* is meant the dot (.) or what is called the *Anusvāra,* added to a letter on its top to give a nasal sound. Ordinarily, if a *mantra* is pronounced whithout the *bindu* it becomes incorrect and so looses its efficacy. The *bindu* pronounced at the end of the seed-letters *(bījamantras)* denotes the Supreme non-dual Brahman.

3. Divine Grace comes suddenly."No human effort can bring it into play.[b]" Grace glorifies even those who ordinarily appear least fit for it. It is a mystery. It signifies the will of the Supreme Power alone. That is why it is sometimes amazingly sudden. Grace is unconditional.

4. "Words of wisdom flow ... ... from ... ..."

Mantra Japa as explained in the *Sādhanā* texts, is absolutely necessary to invoke the powers of the Goddess, and when it is performed with the purport of the *mantra,* it becomes a sure vehicle to the Divine Presence. But here is an extra-oridinary example of the grace of *Mahāśakti,* the Supreme Mother.

The story of Satyavṛata Brahmin

Utathya, a Brahmin boy was born a dunce. He had been a failure in receiving education or any kind of knowledge. He could neither speak nor associate himself with people. He knew no *sādhanā* nor even the repetition of any *mantra* of the Goddess. He only led a pious life on the bank of the Ganges with a vow that he would always speak the truth. This gave him the name *Satyavṛata.* He had chosen to pass his days in the forest alone after it was difficult for him to hear the taunts and face the affliction inflicted on him by his disappointed parents.

One day while he was sitting outside his hut and repenting over his lot, a hog stricken with arrows of a hunter, passed by suddenly. Fear-stricken himself *Utathya,* in a sudden shock, uttered *ai ai.* Trembling

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a. Reference verse 11 of *stava* IV.

b. नत्वत्रकोऽपि आत्मीयो पुरुषकारः निर्वहित। Is. Pra. Vi.-p.7.

with fear, the animal hid itself in the bushy forest behind the hermit's hut. Immediately, the hunter came there and requested the hermit to tell him which way the hog had hidden itself.

It was a puzzling situation for the young man. On the one hand the hunter pleaded for his professional activity and duty towards the family dependent on him, and on the other hand the hermit's own heart was overfilled with compassion. For some moments he could say nothing. Soon he thought to himself: 'What involves violence is not called truth. Even untruth spoken in the excess of compassion is the real truth. What is useful and helpful for the human beings constitutes truth and nothing else'.[a]

As mentioned earlier Satyavṛata had no initiation of a divine *mantra* and he did not know the *sārasvata mantra (Aim)* of *Tripurasundarī.* Simply, out of some divine urge, he had pronounced the *mantra ai ai* without pronouncing the *bindu (aṁ).* Yet the grace of Divine Mother descended on him undesired[b] and words of wisdom flowed from his tongue. He said[c] "O hunter ! why do you ask me about this again and again just to suit your end. The fact is that the eyes endowed with sight have no tongue to speak[d], and the tongue which could speak does not see at all.[e]"

(From *Devi Bhagvat Sk.* III, Ady. 10-11)

Even the dunce spoke wisdom on being graced by the Divine Mother. Rare indeed is that great-souled one who is not desirous of either enjoyment or liberation[f].

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a. सत्यं न सत्यं खलु यत्र हिंसा दयान्वितं चानृतमेव सत्यम् ।
हितं नराणां भवतीह येन तदेव सत्यं न तथान्यथैव ।।

b. 'अनिच्छयाऽपि संस्पृष्टो दहत्येव च पावकः Dev. Bhag.. 3.11.36
'Fire gives burns even if touched unknowingly'.
'अनिच्छन्नपि धीरो हि परब्रह्मस्वरूपभाक् । *Aṣṭā. Gi.-xviii-37*

c. या पश्यति न सा ब्रूते या ब्रूते सा न पश्यति ।
अहो व्याध स्वकार्यार्थी किं पृच्छसि पुनः पुनः ।। *Dev Bhag. 3.11.41*
'अनश्नन्नन्यो' *Mund. Upa. 3.1.1.*
तमेव भान्तमनु० *Katha. Up. 5.15*

d. सर्वसाक्षिणी चित् पश्यति सर्वप्रकाशत्वात् न सा ब्रूते ।

e. वदनशक्यत्वं तु बुद्धेरेव न चितिशक्तेः । सा जडत्वाद्विषयं न पश्यति ।

f. भोगमोक्षनिराकांक्षी विरलो हि महाशयः । *Aṣta. Gt. XVII-5*
(- स नेच्छन्नपि मुच्यति) ।

Now the second seed letter *Klīm* or the *Kāmarāja mantra* is glorified:

यन्नित्ये ! तव कामराजमपरं मन्त्राक्षरं निष्कलम्
तत्सारस्वतमित्यवैति विरलः कश्चिद्बुधश्चेद्भुवि ।
आख्यानं प्रतिपर्व सत्यतपसो यत्कीर्तयन्तो द्विजाः[a]
प्रारम्भे प्रणवास्पद प्रणयितां[b] नीत्वोच्चरन्ति स्फुटम् ।।४।।

4. *Yannitye tavakāmarājamaparam mantrākṣaram niṣkalam*
Tat sārasvatamityavaiti viralah kaśćidbudhaśćedbhuvi;
Ākhyānam pratiparva satyatapaso yatkīrtayanto dvijāh[a]
Prārambhe praṇavāspadą praṇayitām[b] *nītvoccaranti sphuṭam.*

O Eternal Goddess[1]! if anyone[2], on this earth, at a very rare chance of grace, knows your seed letter *Kāmarāja* (*klīṃ*) without the counts and considers it of the same importance as the first i.e. *sārasvata mantra*[3] (*aim*), he is indeed a *Budhah*[4], rare one graced with wisdom.

Dvijas[5], the initiated ones, while praising this *sārasvata mantra*, pronounce it with the same reverence as the *Praṇava*[6] *or Aum* for manifest recitation. They do it at the instance of *Satyatapasa*[7] at the very onset of every sacred performance[8].

EXPLANATORY NOTES

1. The Goddess is called *Nityā*, Eternal because she is not held by the course of time—past, present and future. The Supreme consciousness, even while projecting as authority, evidence and theorem[c], is not affected in any way. In reality, consciousness is neither the object of eternity nor of non-eternity as *Utpala* maintains. "Neither always

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a. Alternate Reading : बुधाः - *Budhāh*

b. पाठान्तरम् (Alternate reading) प्रणयिनीम् (प्रणयिनी + ईम)-*Praṇayinīm*.

c. प्रमाता प्रमाण प्रमेयरूपा सृष्टिः ।

nor then nor once, where no such notion of time exists, that is Thy realization. This cannot be termed as eternal or otherwise[a]."

2. Divine Grace descends on anyone of the thousands of men in a sudden surprise[b] and out of the free will of *Parā Śakti*. It is unconditional and so unattainable with any human effort whatsoever[c]. It comes as an intense moment of *śaktipāta,* complete prostration of human strength or little ego. It descended on *Satyatapas*[d] *Brahmin* in an intense moment of fear and repentance.

3. Since action is essentially an offshoot of knowledge, it is the *īm mantra* which is *niṣkala*[e] (i.e. *klīm* without the counts of *ka* and *la* that includes the *sārasvata mantra 'aim'*, in the field of *mantrasaṁketa,* the secret of incantation.

4. *Budhah* or the wise is one to whom is revealed the essential meaning of the fourteen lores, the four *Vedas,* the six *Aṅgas, Dharma, Mimamsā, Tarka* or *Nyāya* and the *Purāṇas*[f].

5. *Dvija* is one who has undergone the ritualistic performance meant for general human development. *Dvija* also means the one who is initiated into the spiritual path for realizing the supreme beatitude.

6. *Aum* or *Praṇava* is the established symbol for the recognition of familiarity with the Divine Self. That gives *Praṇava,* the spirit of obeisance. With the same faith the wise pronounce this *bījamantra (īm), klīm* bereft of *ka* and *la,* which constitute the manifestation from *kalā* to *Pṛthvi.*

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[a] न तदा न सदा न चैकदेत्यपि सा यत्र न कालधीर्भवेत् ।
तदिदं भवदीयदर्शनं न च नित्यं न च कथ्यतेऽन्यथा ।। *Śivas.* XII-5.

[b] सकृद्विभातोऽयमात्मा । *Upa.*

[c] न तु अत्र स्वात्मीय: पुरुषकार: कोऽपि संवहति । *Abhinavagupta's* Comm. on *Iśv. Prat.* p.7

[d] *Satyavṛata Brahmin,* whose story, from the *Purānas,* is given in note 4 of verse 3.

[e] निष्क्रान्तौ ककारलकारौ यस्मात्तन्निष्कलम् । *Harabhaṭṭi* Vol.I p. 28.

[f] षडंगमिश्रित्वा वेदा: धर्मशास्त्रं पुराणकम् ।
मीमांसा तर्कमपि च एतां विद्याश्चतुर्दश ।।

7. Refer to the story of *Satyavṛata* as given in the *Devi Bhāgvat Purāṇa, Skanda* III, *Adhyāya* 10-11 (see note 4 of verse 3 above). Satyavṛta may mean Satyatapasa here. Likewise, *Vālmiki* repeated *'Marā Marā'* instead of the '*Rāma Rāma,' Mantra* received from the seven *Ṛṣis* at the turning point in his life.

8. *Aum* is pronounced with faith and devotion at every ritualistic performance (*Parva*) as is also ordained by the *Śāstras. Parva* means a sacred occasion. For the *sādhakās* these sacred moments are the junctions of outgoing and incoming breath, or the special times of *Viṣuvat* and *Abhijit kālas,* the time of *Śaktipāta* when the Divine gets revealed.

Glorification of the third seed letter, *Sauh bījākṣara* also called *Vidyābīja:*

यत्सद्यो वचसां प्रवृत्तिकरणे दृष्टप्रभावं बुधै:
तार्तीयीकमहं[a] नमामि मनसा त्वद्बीजमिन्दुप्रभम् ।
अस्त्वौर्वोपि सरस्वतीमऽनुगतो जाड्याम्बुविच्छत्तये
गौ: शब्दो गिरि वर्तते सनियतं योगं (यो गं) विना सिद्धिद: ।।५।।

5. *Yatsadyo vacasām pravṛttikaraṇe dṛasṭaprabhāvam buddaih*
Tārtiyikamaham[a] *namāmi manasā tvatbījaminduprabham ;*
Astvaurvopi sarasvatimanugato jāḍyāmbuvicchittaye
Gauh śabdo giri vartate saniyatam yogam (yo gam) vinā siddhidah.

(O Eternal Power of Grace !) I adore, with fixed mind,[1] Thy seed-lettter (*Sauh mantrabīja)* which is lustrous like the moon,[2] and the glory of which, in the moment of revelation, is realized by the wise, who are then endowed with extra-ordinary power of speech.[3]

May this *vāḍava mantra* remove the dirt of ignorance just as *vāḍava* (submarine) fire is effective in drying up the back waters of the river *Sarasvatī*. (There is a pun on the words used in the second line of the verse:-) The *mantra* is graceful even when repeated without its antecedent *sa* i.e. in its vowel sound *au* only.[4]

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[a] Alternate reading : *Tārtīyam yadaham* (तार्तीयं यदहम्)

The *mantra* grants grace in the form of spiritual success even without one's following the discipline of *yoga*.[5]

(There is again a pun on the words of the fourth line of the verse:-)

The articulate sound *'gauh'* in the field of speech is more effective in its inarticulate *'au'* bereft of *ga* (or *gam*), and so is the *vāḍava mantra sauh* very effective in its inarticulate vowel form as *'au'*.

EXPLANATORY NOTES

1. With fixed mind — This is essentially possible when complete surrender is made to the Supreme Ruler of the universe. *Patañjali* puts it as : "Concentration may get fixed through devotion to *Īśvara*.[a]" Devotion is, however a subtle and dangerous path, beset with the pitfalls of ambition and pride. Devotion to a personal God brings with it a natural inclination to service and surrender of the ego. Our minds can recognize the attributes of a God with form. *Īśvara*, the Supreme Controller is, therefore, all that we can know of the Reality until we pass beyond *Prakṛti*.

2. 'lustrous like the moon'—When glory of the Goddess of knowledge, combined with powers of activity and will, is revealed, the devotee experiences tranquility, peace and perfection of eternal beatitude. An example of the soothing moon is given here which usually causes the union of a lover and beloved on this earth.

3. When divinity gets revealed to the wise, it is expressed in the words of wisdom, or poetry, conveying the subtleties of divine glory.

4. The word *api* (also) in the third line connotes that the formula of *Tripursundarī* which is *AIṀ, KLĪM, SAUH* consisting of the three

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[a] ईश्वरप्रणिधानाद्वा । *Yoga Sutra* I, 23

bījākṣaras — *Sārasvata, kāmarāja* and *Vāḍava* (or *vidyā*)— is for the practice of *nirguna samādhi* also. This is analytically explained in the verses 2-5 above. As such the conclusive form of the *mantra* becomes '*aim-īm-au*', which gives perfection in spiritual *sādhanā*, signifying that the knowledge that predominates over activity and volition, alone can bring about the divine union of *Jīva* with *Parā*[a]. Therefore this *vāḍava mantra* also is covered by the *sārasvata mantra* which refers to the one destroyer of ignorance in the midst of this universe. He alone is the fire which is stationed in water. On realizing Him alone one overcomes death. There is no other path for emanicipation.[b]"

This is called *Sārasvata Tattva Bodha* of *Śrī Vidyā.*

5. Concentration and meditation etc. *Japa* and other practices followed as routine exercises are no condition for the exalted spiritual perfection.[c]

Not only by *Sārasvata Tattva Bodha* is success through the seed-formulae of *Śrī Vidyā* granted but there are also other means of common standard :-

एकैकं तवं देवि ! बीजमनघं सव्यञ्जनाव्यञ्जनं
कूटस्थं यदि वा पृथक् क्रमगतं यद्वा स्थितं व्युत्क्रमात् ।
यं यं काममपेक्ष्य येन विधिना केनापि वा चिन्तितं
जप्तं वा सफली करोति तरसा[d] तं तं समस्तं नृणाम् ।।६।।

6. *Ekaikam tava Devi ! bījamanagham savyanjanāvyanjanam*
Kūṭastham yadi vā prathak kramagatam yadvā sthitam vyutkramāt;
Yam yam kāmamapekṣya yena vidhinā kenāpi vā cintitam
Japtam vā saphalīkaroti tarasā[d] *tam tam samastam nṛnām.*

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a.. ज्ञानादेव तु कैवल्यम् *upa.*

b एको हंसः भुवनस्यास्य मध्ये स एवाग्निः सलिले सन्निविष्ठः ।
तमेवविदित्वातिमृत्युमेति, नान्यः पन्थः विद्यतेयनाय ।। *Sivas.* I-1

c. 'न ध्यायतो न जपतः स्याद्यस्याविधिपूर्वकम् ।'
एवमेव शिवाभासस्तंनमो भक्तिशालिनम् ।। *Sivas.* I-1

d. Alternate reading : सहसा (*sahasā*)

O Thou, the joy of projection[1] (from *Śiva* to Earth) ! *(Nṛnām)* whosoever among mortals[2] following whatsoever discipline[3] and having whatever desire[4] reflects on or repeats each of Thy seed-formula *AIṀ KLĪM SAUH* in parts or otherwise as :-

1. With consonants - *aiṁ klīm sauh,*
2. Without consonants - *ai,ī , au*
3. Combined - *aimklīmsauh*
4. Separate - *aiṁ, klīm or sauh*
5. In order - *aiṁ-klīm-sauh* or *ai-ī-au,* or
6. Reverse order - *Sauh, Klīm, Aiṁ;*

is granted the fruit thereof in no time.[5]

EXPLANATORY NOTES

1. *Śakti,* being *Śiva's* inseparable conscious energy, is the joy of projection as the universe[a]. *Citśakti* unfolds the universe upon her own screen by the power of her own free will[b]. Like mother, therefore, She is ever full of joy and fulfils every desire of her devotee, whoever he is and by whatever means he approaches her.

2. *Nṛnām* means the human beings who are endowed with wisdom to embark on the spiritual path. No difference of caste or creed, male or female is suggested, freedom of soul being the birthright of every thinking being. Even the people of high caste and higher order of life are meant here as will be explained in the 14th verse -- *viprāh kṣyonibhujo* etc.

3. Among the prescribed methods of approaching the Divine some of the chief ones, suggested in the *Āgamas,* are :

i) Following the step of the assignments of limbs *(aṅganyāsādikramam)* and the *Ṛṣi.*

ii) Remembering the sacred sandals of the Spiritual Preceptor.

iii) By following a method that comes unsought.

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a. व्यक्तं सर्वं उमा रूपं अव्यक्तं तु महेश्वरम् ।

b. स्वेच्छया स्वभित्तौ विश्वमुन्मीलयति । *Pr. Hr.2*

These three means broadly suggest the *āṇavopāya*, *Śāktopāya* and *Śāmbhavopāya* respectively.

4. The desire may be of one or more of the four principles of human life— *Dharma, Artha, Kāma* and *Mokṣa* or any other within the human effort.

5. In this very birth, the efforts may be crowned with success.

The natural state of condition *(svarūpa)* of the *Paradevatā Tripurasundarī*, as described in the *Āgamas*, is of three kinds :

i) *Sakala* (ii) *Niṣkala* and (iii) *Niṣkalasakala*

The *Niṣkala* state has been described by the author in the explanation of *Jyotirmayi, vāṅmayi* in the first verse. The *sakala-niṣkala* state has been hinted at in the same verse beginning with '*Aindrasyevaśarā sanasyadadhatī*' etc. The third state, *Sakala* (with form or adjuncts) is described in the developmental representation of the seed letters according to *Mantrasaṁketa* in the following five verses. The *sakala* form represented by *AIṀ mantra* is explained first :

वामे पुस्तकधारिणीमभयदां साक्षस्रजं दक्षिणे
भक्तेभ्यो वरदानपेशलकरां कर्पूर कुन्दोज्ज्वलाम् ।
उज्जृम्भाम्बुजपत्रकान्त नयनस्निग्ध प्रभालोकिनीं
ये त्वामम्ब न शीलयन्ति मनसा तेषां कवित्वं कुतः ।।७।।

7. *Vāme pustakadhārinīmabhayadām sākṣasrajam dakṣine*
Bhaktebhyo, varadānapeśalakarām karpūra kundojjvalām ;
Ujjrambhāmbujapatrakāṅtanayana snigdhaprabhālokinīm
Ye tvāmamba na śīlayanti manasā teṣām kavitvam kutah.

O Mother[1] ! taking the form (of *Sarasvatī*) with four hands, you hold forth a book[2] in your (lower) left hand and display the sign of fearlessness[3] (with your right upper hand). Telling beads of

Akṣamālā[4] (the rosary of the alphabet) in the right (lower) hand you grant boons to devotees, blessed with intense *śaktipāta,*[5] with the tender fourth.[6] Thou art luminous like the camphor jewel and white-and-delicate Jasmine.[7] You cast a loving glance (of favour) with your eyes, bright like a blossomed lotus. (Those who meditate on this, your natural state of form, *sakala,* are graced by you with omniscience).

But how can those, who do not meditate on Thy form with one-pointed mind in constant or repeated practice, be favoured with omniscience? (They will not be).

EXPLANATORY NOTES

1. The Mother is *Parā Śakti,* who holds the universe completely in Her self-effulgence[a]. She is the sovereign power of her own free will. In this verse *śakti* is described in the form of *Sarasvatī,* the power and consort of *Brahmā,* the creator. She is procreatrix, the mother of the entire creation. Some of her other names are *Sāradā* (the giver of essence—*sāram dadāti*), *vāgīśvarī* (the supreme deity of speech or the power of knowledge); *Mahāvidyā* (the knowledge supreme); *Brāhmī* (the consort of *Brahmā*). *Sarasvatī,* literally means 'the flowing one' and represents speech, which in perfection, presupposes power of knowledge and intelligence.

2. Since knowledge is the antithesis of the darkness of ignorance, *Sarasvatī* is considered the personification of all knowledge— arts, sciences, crafts, skills, etc. As the goddess of learning, therefore, she is shown holding a book in her left hand. The book represents all areas of secular sciences.

3. Sign of fearlessness stands for the assurance of the devotee's faith and strength of will in the endeavour. The great fear arises from the accumulation of the three impurities — *malas.* (Please refer to note 7 of verse 1 for definitions).

4. The essence of all the alphabetical sounds is represented by

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[a] अम्बते पारिपूर्ण्यम् स्वात्मस्फुरत्तया विश्वं परामृशतीत्यम्बा ।*Harbhatti I.p.38*

śabdabrahma. The rosary of letters from *a* to *kṣa* is called *Akṣamālā.* It is also known as *Mātrikācakram.*

5. *Śaktipāta* is the focal point of Divine Grace, when complete prostration of human strength takes place or when the little and subtle ego totally gets merged in the Supreme Self or *Parā Saṁvit.* No human effort can bring it about[a]. It comes in a flash when the Supreme only wills it. It comes out of His free will and therefore is unconditional. There are, however, nine kinds of *Śaktipāta* explained by *Abhinavaguptapāda* in his *Tantrāloka*[b],

6. Mother *Śakti* is generous and sympathetic in granting boons to devotees. In fact the four arms show Her unimpeded power in all directions. But the hand that is raised for giving boons is soft or tender because that grants complete realization of Supreme consciousness i.e. *Lord Śiva.*

7. Whiteness connotes the splendour present as *śuddha sattva,* complete tranquility in the Divine Form of the Deity. White colour is the combination of all the *Indradhanuṣī* colours. This is the appearance of Divine lustre.

Now the *Sakala* form represented in *AIṀ, KLĪM, bījamantras* (combined) is described to state that the fruit of *vāgbhava mantra* ripens in *Kāmarāja mantra.*

ये त्वां पाण्डरपुण्डरीकपटलस्पष्टाभिरामप्रभां
सिंचन्तीममृतद्रवैरपि शिरो ध्यायन्ति मूर्ध्नि स्थिताम् ।
अश्रान्तं विकच[c] स्फुटाक्षरपदा निर्यान्ति वक्त्राम्बुजा -
त्तेषां भारति ! भारती सुरसरित्कल्लोललोलोर्मिवत् ।।८।।

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a. Refer note 2 of verse 4.

b. *Ahnika* 13. Also refer to the paper '*Śaktipata*' by the author pub. Prabuddha Bharata, April, 1992 - Advaita Ashram, Calcutta.

c. विकच - Vikaca -इति पाठान्तरम् । Ganapati Śastri of Trivendrum cf. Harabhatti, p.40 Prathamastavah. The word '*Vikaca*' means 'spread out' 'guileless, and is approppriate. विकट— 'vikaṭa' means 'frightful' 'ugly' which has no relevance here. *Sivas.* I-1

8. *Ye tvām pāṇḍurapuṅḍarīkapaṭalaspaṣṭābhirāmaprabhām*
Siṅcantīm-amṛtadravairapi śiro dhyāyanti mūrdhni sthitām;
Aśrāntam vikac asphuṭākṣarapadā niryāṭṇi vaktrāmbhujāt
Teṣām Bhārati ! bhāratī surasarit kallolalolormivat.

O Bhārati [1], the goddess of speech ! emitting pleasing lustre, Thou art luminous like a bunch of white lotuses. Residing in the forehead [2] Thou sprinklest ambrosia from the head.[3] Those[4] who meditate on this form, from their lotus like mouths flows guileless eloquence[5] clear and full of deep meanings like the wavy lustre of uninterrupted flow of the river Ganges.[6]

EXPLANATORY NOTES

1. Goddess *Sarasvatī*, the presiding deity of eloquence is approached here in her manifest form.
2. Forehead, in *yogic* parlance refers to *Ājā cakra,* the seat of power of knowledge, which in *mantrasaṅketa* is represented by '*aiṁ*' seed-letter.
3. Head refers to the seat of power of action which is expressed in '*klīm*' seed - letter. It is to be noted here that the power of action develops from the power of knowledge which continues to be active.
4. The righteous, who are desirous of accomplishment of the power of eloquence, contemplate on the deity in forehead which *yogis* call *ūrdva dvādaśānta,* the place of concentration which is twelve units from the heart towards the head.
5. Speech of a *Yogi* is free from harshness. It is clear and goes straight to the heart of a sincere *śadhaka* or devotee who understands it in its true perspective. His language is attractive and it may flow either in prose or in poetry.
6. Just as the crystal-clear water of the pious Ganges flows uninterrupted into the sea, in the same way does awakened *Kuṇḍalinī* flash through *suṣumnā* to shower the ambrosia of self-knowledge.

The *Sakala* form of the deity represented in *Klīm*, Sauh bījamantras is now described to convey that the fruit of *kāmarāja mantra* ripens in *Vāḍava mantra:*

ये सिन्दूरपरागपुंजपिहितां त्वत्तेजसा द्यामिमा-
मुर्वींचापि विलीनयावकरसप्रस्तारमग्नामिव ।
पश्यन्ति क्षणमप्यनन्यमनसस्तेषामनंगज्वर-
क्लान्तात्रस्तकुरंग शावकदृशो वश्या भवन्ति स्फुटम् ।।९।।

9. *Ye sindūraparāgapuṅjapihitām tvattejsā dyāmimām*
Urvīmcāpi vilīnayāvakarasaprastāramagnāmiva ;
Paśyanti kṣnamapyananyamanasasteṣāmanaṅga Jvara
Klāṅtātrastakuraṅgaśāvakadṛśo vaśyā bhavanti sphuṭam.

(O *Bhārati !*)[1] Thy devotees, who, while meditating one-pointed on Thee, experience for a moment,[2] Thy lustrous form of crimson hue[3], which is compared to the sky covered with clouds of vermillion dust (*sindūra parāga*) and the earth submerged in folds of molten lac (*vilīna yāvakarasa*).

For those (devotees) lovely women with eyes like those of the frightened young deer, distressed with pangs of cupid (i.e. cognitive organs, helpless due to attraction towards worldly enjoyments) become subdued (i.e. make an about turn - *āvṛtta cakṣu* - to be helpful towards God-realization).

The same idea is conveyed in another way:

For those (earnest devotees) the distracting powers of cognitive organs, helplessly come under control, just as the restless and fearful fawns forget their activity on seeing a lion[4] etc.

EXPLANATORY NOTES

1. According to grammatical concordance '*Bhārati*' as an address of the deity, used in the previous verse, is brought over here. Similar assumption is to be followed in verses tenth and eleventh also.

2. Experience for a moment..............

This is the experience of Supreme Bliss which consists in the union of soul and self through the Supreme power called *Śakti (Nara-Śakti-Śiva)*. This marks the accomplishment of the power of *sauh bījamantra* which is fed by *klīm mantra*. This is the fruit of successful concentration on the second form serially based on the first. This is the fulfilment of the power of desire which has developed from the power of action including its preceding power of knowledge.

This state is realized in their practice by those who are *Mantra-Siddhas*, who have completed their practice with the accomplishment of *mantras*, sacred incantations, and not by those who are busy in their routine performances alone. It is said :

'Escaping from fixing the mind in abstract contemplation on the true nature of spirit, who think of different deities (they) are like those who go about begging even on possessing abundant wealth and after begging they still remain hungry.[a]

One pointed meditation is done by abstraction of the senses *(pratyāhāra)* through regulation of breath *(prāṇāyāma)*. Success in contemplation even for a moment, in this way, brings automatic satisfaction and divine joy.

3. 'Crimson hue' refers to brightness of universal expansion of the deity represented in *klīm* seed-letter.

4. 'Just as the restless .... lion' etc.

Similar example of a *yogi's* experience of control over the distracting senses is also found in the *Aṣṭāvakra Gītā. Aṣṭāvakra said to his disciple, king* Janaka:

Seeing the desireless lion (man), those elephants, of sense-objects, quietly take to their heels, or, if unable to run away, serve him like flatterers.[b]

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a. उज्झित्वात्मसमाधानं ये ध्यायन्त्यन्यदेवताः ।
भिक्षन्ते भूरिवित्तास्ते भिक्षित्वाऽपि बुभुक्षिताः ।। T.

b. निर्वासनं हरिं दृष्टवा तूर्ष्णीं विषयदन्तिनः ।
पलायन्ते न शक्तास्ते सेवन्ते कृतचाटवः ।। *Aṣṭa. G.* XVIII,

Abhinavaguptapāda endorses the experience with a similar statement in his commentary on the *Bhagvad Gītā* while explaininig *'tameva saranam gaccha'* (XVIII-63) - 'Therefore, seek refuge in Him alone with all your heart' is the sole and sure means of control over senses.

His great-grand-master *Utpaladeva,* in his direct expression to Lord *Śiva* puts a self explained question :

'Right from the mind all movements of the senses are entirely fickle. But, how they become firmly steady on realizing Thy Supreme Self, O Lord! for those who are quite warm with the wealth of love? It is really wonderful.'[a]

So far the applied meaning of the last 1/4 part of the verse - *'teṣāmanaṅgajvara klāntātrasta kuraṅgaśāvakadṛśo vaśyā bhavanti sphuṭam',* is explained through examples. The literal meaning of this part of the verse needs to be explained in esoteric form:

Teṣām	To those	To devotees
Kuraṅgaśāvakadṛsah	lovely women, whose eyes are charming like those of fawns,	attractive objects of enjoyment in the evanescent world,
anaṅgajvaraklāntātrasta	helpless and bashful (timid) with the feverish attacks of the cupid	which, out of strong emotion and desire make one helpless and weak.
vaśyā bhavanti sphuṭam	become capable of being subdued.	come to be under control.

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[a] आमनोऽक्षवलयस्य वृत्तय: सर्वत: शिथिलवृत्तयोऽपि ता: ।
त्वामवाप्य दृढदीर्घसंविधो नाथ भक्तिधनसोष्मणां कथम् ।।*Śivas,* XVIII, 17.

Now is explained the *Sakala* form of *Tripurasundarī* represented in *aiṁ, klīm* and *sauh bījamantras* technically called *Sārasvata (vāgbhava), Kāmarāja* and *Vāḍava mantras*, the practice of which, according to tradition, gives stability towards the spiritual goal of a *sādhaka* devotee.

चञ्चत्काञ्चनकुण्डलाङ्गदधरामाऽऽबद्धकाञ्ची स्रजं
ये त्वां चेतसि तद्गते क्षणमपि ध्यायन्ति कृत्वा स्थितिम् ।
तेषां वेश्मसु विभ्रमादऽहरहःस्फारी भवन्त्यश्चिरं
माद्यत्कुञ्जर कर्णताल तरलाः स्थैर्यं भजन्ते श्रियः ।।१०।।

10. *Caṅcatkāṅcanakuṇḍalāṅgadadharāmābaddhakāṅcī sṛajam*
Ye tvām cetasi tadgate kṣaṇamapi dhyāyanti kṛtvā sthitim ;
Teṣām veśmasu vibhramādaharahah sphārī bhavantyaściram
Mādyatkunjara karṇatāla taralāh sthairyam bhajanti śriyah.

(*O Bhārati !*) those (devotees) who get established in one-pointed devotion to Thy non-dual form even for a short time, meditate on Thy form, adored with bright gold ear-rings,[1] bracelets[2] and a waist-band[3] round Thy waist. Their organic operations, *indriya vṛttayah*, getting spontaneously transformed into universal consciousness, the restless activity of their bodies becomes stable just as the restless movement of the ears of an elephant stops of its own on its getting intoxicated.

EXPLANATORY NOTES

1. Ear-rings connote the *Śārasvata bījamantra aiṁ*. These stand for the power of knowledge[a] (*Jñāna śakti*) of the deity. Oridinarily ear-rings give the knowledge of a woman present at the time.

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[a] Refer to first line, verse I, (*Laghustavah*).

2. Bracelets connote the *Kāmarāja bījamantra klīṁ*. These stand for the power of activity[a] (*Kriyā Śakti*) of the deity.

3. Waist band connotes the *Vādava bījamantra sauh*. It stands for the power of volition[b]-- the fulfilment of the desire.

Now meditation on *Parābhaṭṭārikā* is described by the method of heroic worship, which dissolves the visible universe into the self:

आर्भट्या शशिखण्ड मण्डित जटाजूटां, नृमुण्ड स्रजं
बन्धूक प्रसवारुणाम्बरधरां प्रेतासनाध्यासिनीम् ।
त्वां ध्यायन्ति चतुर्भुजां त्रिनयनामाऽऽपीनतुंगस्तनीं
मध्ये निम्नवलि त्रयांकिततनुं त्वद्रूपसंवित्तये ।।११।।

11. *Ārbhaṭyā śaśikhanḍamanḍita Jaṭājūṭām nṛmunḍasṛajam*
Bandūka prasavāruṇāmbaradharām pretāsanādhyāsinīm ;
Tvām dhyāyanti caturbhujām trinayanām āpīna tuṅgastanīm
madhye nimnavali trayankitatanum tvadrūpasamvittaye.

(O *Bhārati*, the goddess of Light and Lustre[1] !) For realization of Thy Supreme Self, devotees, while offering heroic worship (*ārbhaṭyā*[2-i]), meditate on Thy form, constituting Thy locks which are bedecked with the crescent like a decorative ribbon (*ārbhaṭyā*[2-ii]), a necklace of skulls (egoless alphabets) round thy neck and garment red as *Bandhūka* flower (creational will). Thou art seated in a heroic pose, *vīrāsana (ārbhaṭā*[2-iii]*) on the sleeping Śiva.*[3] Thou hast four arms[4], three eyes[5], large and projected breasts[6] and bending waist[7] having three deep folds[8] (of beauty).

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a. Refer to second line *ibid.*
b. Refer to third line *ibid.*

EXPLANATORY NOTES

1. *Bhārati*, in Her full bloom of transcendence is referred to as the basic power of Light and Lustre which, in the *Tāntric* tradition means *Prakāśa* and *Vimarśa*. *Prakāśa*, in the words of the *Upaniṣad*, is that *Brahman* Itself that is effulgent and shines variously—*Tameva bhāṁtamanubhāti sarvam*[a]. *Vimarśa* conveys that 'through the various kinds of effulgence in the effects, it is known that the characteristic of luminosity is intrinsic to the *Brahman*'—*Tasya bhāsā sarvamidam vibhāti*".[b] *According to Āgama*, consciousness (*saṁvit, citi* or *Śiva* as it is understood) is knowledge (*Jñāna*) and activity (*Kriyā*) both in one. Therefore, *Jñāna* and *Kriyā*, *Śiva* and *Śakti* or *Prakāśa* and *Vimarśa* are one. The whole of Reality is *Śiva* and the whole of it is *Śakti* as well. The Goddess is, therefore, addressed here both as *Jyotirmayī* and *Vāṅmayī*, as evidenced in the first verse of the hymn. cf. Note 2 of verse.1

2. *Ārbhaṭyā*--The word *Ārbhaṭa* means 'an enterprising or courageous man'. It refers to boldness and confidence. *Ārbhaṭa* also means the representation of supernatural horrible events on the stage.

The word has three applications in this verse, as illustrated below;

i) *Ārbhaṭa vīravṛttyā dhyāyanti*[c] - An earnest devotee meditates while offering supremely heroic worship. This is done with perfect renunciation and complete eradication of ego, when body, mind and intellect are completely annihilated or surrendered to the Supreme Will without any condition whatsoever. To attain this divine attitude gigantic courage and unforeseen strength are needed. A devotee possessing this

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a. तमेव भान्तमनुभाति सर्वं *Kath. Up.* II.ii.15

b. तस्य भासा सर्वमिदं विभाति ibid.

c. आर्भट्या वीरवृत्या ध्यायन्ति। (आर्भट्या उद्धत्यावृत्त्या इति केचित्)

courage is called *Vīrajana*[a] and his attitude of worship is *Vīravṛtti*, with which he equips himself through silent, secret and sure *sādhanā*.

ii) *Ārbhaṭā Virātmaka lāsya vṛttyā*[b]—The crescent as decorative ribbon[c] bedecks the mass of twisted hair of the Goddess in Her heroic dancing form of *Tripurasundarī*.

iii) *Ārbhaṭiḥ Āsanam*[d] - *Ārbhaṭī* is also the name of a special pose (āsana)in *yoga* practice-*'Ūrūdvayam nidhāryorvoḥ sthitirārbhaṭikasanam*[e] The posture of placing two thighs on each other is called *Ārbhaṭikā Āsana*. This is a heroic pose (*virāsana*) of dauntless will.

Ārbhaṭyā, according to a view of Harabhaṭṭa, means 'with great respect and reverence'.[f] It may also connote 'with determinative mind' because this condition is essential for knowing the Ultimate Truth.

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a. *Vīrajana* is an extra-ordinary *yogi* of divine vigour, who looks at *saṁsāra*, the means of obstructing Reality, as an enormous animal and calls it *vīrapasu*. His vital organs, *Jnāna Indriyas* which, constituting their own groups, create the differentiated perception, are the *vetālas*, his companions. These companions become saturated with the wine of God's love, when this daring adventurer (vīrajana), in divine ecstasy, dances at night—the display of the power of obstruction of Reality. He kills the animal of duality and dances in the perennial joy of monistic Reality. This is evidenced by Utpaladeva:-
तावकभक्तिरसासवसेकादिव सुखितमर्ममण्डलस्फुरितैः ।
नृत्यति वीरजनो निशि वेतालकुलैः कृतोत्साहः । ।   Sivas. xx.20.

b. आर्भट्या वीरात्मकलास्य वृत्या ।

c. In Kashmir it is called *'Taranga'*, formerly a graceful head-dress of Kashmiri women.

d. आर्भटिरासनम् । आर्भटीनामासनविशेषः ।   *Harabhatti p.47 vol;-I.*

e. उरुद्वयं निधायोर्वोः । स्थितिरार्भटिकासनम् ।
Alakheśvarī Rūpa Bhavānī (1621-1721 A.D.) sat in front of her father and preceptor, Madho Joo Dhar in *Ārbhaṭṭikāsana*. There are other saints like Jivan Sab in this serious posture while ernestly engrossed in *Sādhanā*.

f. आर्भट्या इति आदरेणेत्यर्थः ।   *Harabhatti p.46 Vol.I*

3. *Śakti* is the power of *Śiva*. Her activity at will towards manifestation becomes evident while *Śiva*, the source of all power remains involute. As such the Eternal *Śakti* emanates as form and assumes different phases while the Eternal *Śiva* remains in the subtle state of *Caitanya*. This is depicted in the *Śākta* lore as *Śiva* laying as if dead and *Śakti* as *kālī* stands on it in full vigour of awareness. The sleeping *Sadāśiva* forms the berth of the palanquin in which *Parā-śakti* is borne by the four powerful deities ; *Brahmā, Viṣṇu, Rudra* and *Indra*.

4. Four arms represent the powers of four prominent parts (*Kalās*) of the creative divinity. They are : *Nivṛtti Kalā, Pratiṣṭhā Kalā, Vidyā Kalā* and *Śāntā Kalā*. (Refer to chart under note 4, verse 26 of Hymn IV).

5. Three eyes connote the three luminary powers i.e. the Sun, the Moon and the Fire which correspond to knowledge (*pramāṇa*), object of knowledge (*prameya*) and empirical experient (*prāmatā*).

6. Breasts connote the meaning of alert awareness of Light and Sound or *Prakāśa* and *Vimarśa* explained as *Jyotirmayī* and *Vāñmayī* in the first verse.

7. Bending waist is the sign of inclination towards manifestation.

8. The three meanings of the word *'Ārbaṭī'* befittingly apply to the verse (see note 2 above). The implied meaning in the context of *Śrī Cakra* may convey the nine stages quite befitting to the theory and practice of *Cakra* worship. An attempt is made in this direction to corelate the names of Divine Mother's limbs as described in this verse with the stages of *Śrī Cakra*, giving corresponding names in human body as well as in *Nādi Cakra* in the following table as a spiritual exercise:

CAKRA WORSHIP

Śrī Cakra in Samhāra Mudrā

1	2	3	4
	Corresponding parts in human body	**Corresponding to *Nādi Cakra***	**Śrī Cakra**
वलीत्रयांकित तनुं	1. Three lines, feet, knees and thighs	Mūlādhāra Cakra	*Bhūpura- Trailokyamohana Cakra*--consisting of three lines accomodating: i. the ten attainment divinities (*siddhīs*) ii. the eight 'mother goddesses' (*matrikās*) ; and iii. the ten `authority-endowing spirits, (*mudra devatās*) Tṛvṛtta- mother divinities *kālarātrī* etc. 16 mother divinities *Amṛta* etc. & 16 *Nityā* spirits *Kāmeśvarī* etc.
मध्येनिम्न	2. Below navel around the root of the penis)	*Svādiṣṭhāna Cakra*	*Śoḍaśadalapadma--Sarvāśāparipūraka Cakra* in the 16 petals *Kalā* deities (*Kāmakarśinī* etc.)
आपीनतुंड्.गस्तनीम्	3. *Nābhi*- navel region	*Manipura Cakra*	*Aśṭadala padma-Sarvasamkhyobhana* cakra-in each petal eight divinities (*ananga kusumā* etc.)
त्रिनयनां	4. *Kukṣivṛtta*- abdominal region	*Anāhata Cakra*	*Caturdaśāra -- Sarvasaubhāgyadāyaka Cakra* -- in each 14 divinities (*Samkhyobhini* etc.)

<table>
<tr><th></th><th></th><th></th><th></th></tr>
<tr><td>चतुर्भुजा</td><td>5. Kanṭha - the neck</td><td>Viśudha Cakra</td><td>Bahir daśāra-Sarvārthasādhaka Cakra-in each 10 divinities (Saravasiddhi-prada etc.)</td></tr>
<tr><td>प्रेतासनाध्यासिनीम्</td><td>6. Bhrūmadhya i.e. between eyebrows</td><td>Ājñā Cakra</td><td>Sarva rakṣākara Cakra--between eyebrows in each 10 divinities (Sarvajña etc.)</td></tr>
<tr><td>बन्धूकप्रसवारुणाम्बर धरां</td><td>7. Lalāṭa -- forehead</td><td>Mānasa Cakra</td><td>Aśṭāra--Sarva-rogahara Cakra--in each 8 speech divinities (Vasini etc.)</td></tr>
<tr><td>नृमुण्डसृजं</td><td>8. Mastaka -- the top of head</td><td>Soma Cakra</td><td>Trikoṇa -- Sarva-siddhiprada Cakra -- the three goddesses Kāmeśvarī, vajreśvarī, Bhagamalinī.</td></tr>
<tr><td></td><td colspan="3">In between the 8th and the 9th, the row of masters in three currents (ogha) are divine, adept and human</td></tr>
<tr><td>शशिखण्डमण्डित - जटाजूटां</td><td>9. Brahmarandhra-- opening on the crown -- one thousand petalled lotus</td><td>Sahasrāra Padma</td><td>Bindu (the central point) --
Sarvānandamaya Cakra -- within the $\nabla(\Delta)$ mother goddess- Mahātripura-sundarī.</td></tr>
</table>

Note: This is saṁhāra krama accepted by *Dakṣināmūrti Sampradāya. Hayagrīva* tradition and *Ānanda Bhairava* tradition omit tripple girdle from Śri Cakra.

Ārbhatyā **also means 'with determined mind'** (आर्भट्यात्यादरेणेत्यर्थः)

After one gets perfectly established in meditation, explained above, accomplishment of (the divine qualities) omniscience, omnipotence etc. becomes easy. An historical evidence showing that Grace (*Śaktipāta*) is unconditional for devotees (*śaktipātasyanargalatvam*) is given in this verse:

जातोप्यल्प परिच्छिदे क्षितिभुजां सामान्यमात्रे कुले
निःशेषावनिचक्रवर्तिपदवीं लब्ध्वा प्रतापोन्नतः ।
यद्विद्याधरवृन्दवन्दितपदः श्रीवत्सराजोऽभवत्
देवि ! त्वच्चरणाम्बुजप्रणतिजः सोऽयं प्रसादोदयः ।।१२।।

12. *Jātopyalpa paricchide kṣitibhujām sāmānimātre kule*
Nih śeṣāvanicakravartipadavīm labdhvā pratāponnatah ;
Yadvidhyādharavṛndavanditapadah śrīvatsarājo-abhavat
Devi ! tvaccaraṇāmbujapraṇatijah so-ayam prasādodayah.

It was by virtue of favour received on prostration at Thy lotus feet that *Śri Vatsarāja*[1] became emperor of the whole earth. As a result of this, groups of *vidyādharas* or knowers of the *secret traditions of spirituality*, offered worship to his feet, although he was born in a very humble family of *Kṣatriyas*, who did not have an extra-ordinary lineage.[2]

EXPLANATORY NOTES

1. *Śri Vatsarāja* is popularly known as king *Udayana* in Sanskrit literature, who belonged to the city named *Kośāmbi*. His mention is again made by the author, *Dharmācārya*, in the seventh verse of the second hymn— '*pṛthvibhujopyudayan*'. The name has been used in the following verse in a sense expressing contrast but this refers only to the jewel called *Śri Vatsa*, an emblem of prosperity.

2. *Śaktipāta* or Divine Grace is unconditional— '*Śaktipātasyānargalatvam*'. Goddess *Saṁvit* is always graceful towards her earnest devotees, no matter whether they possess wordly grandeur or not— '*samviddevi bhaktebhyo sadaivānugraharūpā*'.

In contrast to the above, there are little chances of receiving grace by those who are not devoted to the lotus feet of the Divine Mother. Towards them she is fierce and full of wrath — '*Tadā samviddevi ugrarūpā nigraharūpā abhaktebhyah*':

चण्डि ! त्वच्चरणाम्बुजार्चनविधौ बिल्वीदलोल्लुण्ठन
त्रुट्यत्कण्टक कोटिभि: परिचयं येषां न जग्मु: करा: ।
ते दण्डाङ्.कुश चक्र चाप कुलिश श्रीवत्समत्स्याङि्.कतै:
जायन्ते पृथिवीभुज: कथमिवाम्भोजप्रभै: पाणिभि: ।।१३।।

13. *Caṇḍi! tvaccaraṇāmbujārcanavidhao bilvīdalolluṇṭhana*
Truṭyat kaṇṭakakoṭibhih paricayam yeṣām na jagmuh karāh;
Te daṇḍāṅkuśacakracāpakuliśa śrivatsamatsyāṅkitaih
Jāyante pṛthvibhujah kathamivāmbhojaprabhaih pānibhih.

O *Caṇḍi*, the wrathful goddess!

There are people,[1] averse to Thy devotion, whose hands do not move for plucking *Bilva*[2] leaves for Thy worship and so, have not the experience of the pricking thorns.[3] How can they become full-fledged emperors, bearing insignia[4] of sceptre, goad, discus, axe, arrow, the auspicious sign and fish on their lotus-like bright hands? (That is impossible indeed).

EXPLANATORY NOTES

1. People, engrossed in ignorance, only suffer pains and pleasures of this transient world. They find no time to look back to the Infinite Self, wherefrom all this manifestation emanates. They remain devoid of knowledge of the goddess and so have no devotion.

2. *Bilva* is a leaf of a species of tree. It is offered in worship to Lord *Śiva* and Goddess *Pārvatī*. The tree is found in the planes of India and is considered very auspicious for worship by the Hindus. According to

Āgama it is considered to be a species of flowers. It connotes the spirit of earnest devotion to Supreme Reality.

3. Undergoing penances for purification of the internal organs (*Antahkaraṇa*) which promises a clear understanding of the Truth.
4. These are special signs on the hands and feet of a person, which predict his magnificence of permanent prosperity by the grace of Universal Mother.

Now follows commendation to the Supreme Deity to give conceptions of the realization of the universal Self:

विप्राः क्षोणिभुजो विशस्तदितरे क्षीराज्यमध्वासवैः
त्वां देवीं[a] त्रिपुरे ! परापरमयीं सन्तर्प्य पूजाविधौ ।
यां यां प्रार्थयते मनः स्थिरधियां तेषां त एव ध्रुवं
तां तां सिद्धिमवाप्नुवन्ति तरसा विघ्नैरविघ्नीकृताः[b] ।।१४।।

14. *Viprāh kṣyonibhhujo viśastaditare kṣīrājyamadhvāsavaih*
tvām devīm[a] *Tripure ! parāparamayīm santarpya pūjāvidhao ;*
Yām yām prārthayate manasthiradhiyām teṣām ta eva dhruvam
tām tām sidhimavāpnuvanti tarasā vighnairavig$^+$*hnīkṛtāh.*

O *Devī*[1] *Tripurā,* the ruler of three worlds![2] Thy devotees belonging to *Brāhmaṇa, Kṣatriya* and *Vaiśya* castes[3] and others[4] worship[5] Thee, who art both transcendent and immanent, with their respective offerings consisting of milk, clarified butter, honey[6] and wine[7], to propitiate Thee. As a result of offering these oblations[8], whatsoever accomplishment they desire for, with their stable intellect, is certainly and immediately granted[9] to them without any obstruction.

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a. देवि इति पाठान्तरम् ।
b. अनिघ्नीकृता इति पाठान्तरम् । (meaning is not affected)

EXPLANATORY NOTES

1. *Devī* is to be understood as the self-effulgent Supreme Self, the combind power of self-revelation and self-experience or *prakāśa* and *Vimarśa* or *Śiva* and *Śakti*. There is an appropriate adjective *parāparamayī* used to convey the idea of eternal unity.

2. The three worlds in the microcosm refer to the waking, dreaming and sleeping states while in the macrocosm these are *Bhuh, Bhuvah* and *Svah*[a] (earth, space and heaven). *Tripurā* is the supreme ruler of these three capital cities of the three worlds. She is, therefore, *Turīya'* the fourth.

3. There are basically only three castes[b], as there are the three *Vedas*, the three *Guṇas* etc. The three castes represent the three qualities viz. *Sattva, Rajas* and *Tamas*, as suggested by the pet offerings made by devotees who are quite established in their respective modes of worship (see note 6). *Vipra* used in place of the common term *Brāhmaṇa* means the one who is well-learned in spiritual lore. This suggests that *kṣatriya* and *vaiśya* also must be of proportional development in their categories as devotion to the Spiritual Deity alone is the theme of the hymn. It may, therefore, be consistent with the teaching of the *Bhagvad Gītā* that the first three kinds of devotees are the distressed (*Ārta*), the seeeker of knowledge (*Jijñāsu*) and the seeker of wealth (*Arthārthī*) while the fourth is the enlightened one (*Jñānī*).[c]

4. 'Others'—There is a fourth kind of devotee who is called *Jñānī*, a *Jīvanmukta* who, while living in the body is steady in the knowledge of Self. He is truly an earnest devotee while the first three are noble seekers. Lord *Krişna* said, 'All these are noble, but the man of wisdom is verily My own self[d].' His offering to the Spiritual Deity is his spiritual ecstasy, the divine inebriety of constant awareness of the Supreme Self in contrast with the common wine that has its effect otherwise.

'Others' is explained by some to mean *Śūdra*, the fourth caste.

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[a] Corresponding to *Viśva*, Taijasa, *Prājna*; and virāṭ, Hiranyagarbha, Iśvara (in *Vedāntic* terms).

[b] *Brāhmaṇa, Kṣatriya, Vaiśya* as *'Tribrahma varnāstrayī'* (Ver. 16)

[c] आर्तो जिज्ञासुरर्थार्थी ज्ञानी च .... । Bh.G.VII-16

[d] उदारा सर्व एवैते ज्ञानी त्वात्मैव मे मतम् । *ibid. 18*

Empirically it is either a mixture of the three or beyond. *Śūdra* implies corrupted mixture of the three qualities in its negative aspect. On the positive side *Jīvanmukta* has risen above the taint of the three castes. He has truly surpassed the combined effect of the three *Gunas*—*Niṣtraiguṇyah*. His offering is the spirituous Juice[a] (*soma*) to the Deity. He is the true devotee of the Supreme Mother. He is virtually the supreme universal bliss itself. So all his desires are fulfilled. Therefore the contextual meaning of '*itare*' must be *Jīvanmukta Jñānī* and not *Śūdra*.

Those who take literal meanings of these words may belong to some *Śākta* tradition of different means. In that respect if they are true to duty it may mean good for them, as said by Lord *Krisna*— "Devoted to his own duty man attains the highest perfection (i.e. God-realization).[b]" Or that may be a traditional *Śākta Rahasya* which we need not delve into here.

5. Please refer to note 1.

6. Milk, clarified butter and honey represent *Sātvic*, *Rājasic* and *Tāmasic* qualities of devotees belonging to different levels of consciousness.

7. Please refer to note 4.

8. In offering oblations or doing any kind of worship to the Divine Deity one must not involve oneself in the desire of a return or fruit thereof. If one does, the earnestness and one-pointedness required for its success lose their intensity. Every seed that is sown bears its fruit against an action; our efforts directed towards the efficient completion of work fall short and we cannot enjoy the fruit even when it is ripe. That makes a big loss. Still bigger loss occurs if we are impatient for the fruit of an action being performed at present. We shall be deprived of undertaking more work for more prosperity. Hence the formula given by Lord *Krisna* to *Arjuna* —'Engage yourself in battle cured of mental fever"[c] —must be followed. This is called *Niṣkāma karma*' doing action without thinking of fruit thereof. That gives purity of mind. That gives heroic

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a. *Āsava* here means not the common wine but *cidrasa* (soma).

b. स्वे स्वे कर्मण्यभिरत: संसिद्धिं लभते नर: । Bh.G-xviii-45

c. युद्धयस्व विगतज्वर: । ibid-18

magnonimity and leads to ultimate freedom of soul, the aim of true worship. The *Tantra* says— "Worship does not mean merely offering of flowers etc. It rather consists in setting one's heart on that highest ether of consciusness which is above all thought-constructs. It is dissolution of self with perfect ardour".[a]

9. The desire in a stable mind that can defy *Prārabdha* cannot be an ordinary one of attaining evanescent enjoyments. It is the desire for attaining perfection or recognising one's true self which may include accomplishments to rid oneself of bondage. That desire is for the upliftment of the soul (self) and the whole world[b]. And,one of pure intellect only can have it. The *Upaniṣad* says— 'The man of pure mind wins that world which he mentally wishes for and those enjoyable things which he desires'.[c]

Now is described Egress and Ingress of *Parā Devatā,* the Supreme Divine Energy:

शब्दानां जननी त्वमत्र भुवने वाग्वादिनीत्युच्यसे
त्वत्तः केशववासवप्रभृतयोऽप्याविर्भवन्ति स्फुटम् ।
लीयन्ते खलु यत्र कल्पविरमे ब्रह्मादयस्तेप्यमी
सा त्वं काचिदऽचिन्त्यरूपमहिमा शक्तिः परागीयसे ।।१५ ।।

15. *Śabdānām Jananī tvamatra bhuvane vāgvādinītyucyase*
Tvattah keśavāsavaprabhṛtayopyāvirbhavanti sphuṭam ;
Līyante khalu yatra kalpavirame brahmādayastepyamī
Sā tvam kācidacintyarūpamahimā śaktih parā gīyase.

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a. पूजा नाम न पुष्पाद्यैर्या मतिः क्रियते दृढा । मतिः
निर्विकल्पे महाव्योम्नि सा पूजा ह्यादराल्लयः ।। V.B. 147

b. स्वात्मनो मोक्षाय जगद्धिताय च । Pu.

c. यं यं लोकं मनसा संविभाति
विशुद्धसत्वः कामयते यांश्च कामान् ।
तं तं लोकं जायते तांश्च कामान् । *Mund. Up.* III-1-30

(O *Devi !*) from Thee blossoms the *Mātṛkā* performance or the traditional order of the alphabet, called *Śabda*[1], in its subjective course. In the field of *Artha* or objective course, Thou art praised as the Goddess of speech. From Thee emanate the perceptible forms *Viṣnu, Rudra* and others[2] (just as blades sprout from seed). And, That extra-ordinary[3] one art Thou, in whom, at the end of the world-cycle (*Kalpa*), *Brahmā,* the creator etc.[4] also get merged. Thy glory and form are beyond conception. Thou art sung by great sages as *Parā Śakti* the Supreme Divine Energy.

EXPLANATORY NOTES

1. "From Thee ... *Mātṛkā* .... Goddess of speech."

The whole universe[a] consists of subjective (*śabda*) and objective (*artha*) aspects. This is a proliferation of the *svātantrya śakti* or *Parā Vāk,* in six paths or courses known as *Ṣadādhvā.* Three of these are under indicator side (*vācaka-śabdha*) and the other three are under the indicated side (*vācya-artha*). The triad on the *vācaka* side is known as *Kalādhvā* (of temporal order) and the triad on *vācya* side is known as *Deśādhvā* (of spatial order). The three *adhvas* of each group (of two) correspond to the emanation of *Paśyantī, Madhyamā* and *Vaikharī* stages from *Parā,* the Supreme Divine Energy.

A tabular form of *Ṣadādhvā* with the corresponding names in three levels is given below :

Vācakādhvā or *Śabda,* the subjective cycle of creation.	*Vācyādhvā or Artha,* the objective cycle of creation.	Corresponding names in three levels.
(1) *Varnādhvā,* the path of letters or the alphabet, *a-h.* (अ to ह)	(1) *Kalādhvā,* consisting of five *Kalās* or boundaries of the *Tattvas :* *i. Śāntātītā Kalā (Śiva Tattva)* *ii. Śānta Kalā (Śakti to Śuddha Vidyā)*	(1) *Parā* or *abheda,* the subtlest (or highest) paśyanti

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a. This cosmos including suns, moons, stars and planets; and not this one planet only.

	iii. Vidyā Kala (Māyā to Puruṣa) *iv. Pratiṣṭhākalā (Prakṛti* to Jala) v. *Nivṛtti Kalā (Pṛthvī)*	
(2) *Padādhvā* consists of words *and syllables*	(2) *Tattvādhvā*, the complete system *of 36* tattvas *as prescribed in the Śaiva-Śākta Tantras*	(2) *Parāparā* or *bhedābheda*, the subtle, *Madhyamā*
(3) *Mantrādhvā, consisting of Mantras* or sentences.	(3) *Bhuvanādhvā*, the combination of 118 worlds, according to *Tantra* tradition.	(3) *Aāprā* or *bheda*, the gross *Vaikharī.*

Sir John Woodroffe says : "The science of the *Ṣaḍadhvās* is referred to in both *Śaiva* and *Śākta* works, but seems peculiarly characteristic of *Śāmbhava*[a] *Darśana*, in which *Śaiva* and *Śakta Darśanas* are synthetised[b]". At the level of *parāvāk, Śabda* and *Artha* or 'word' and 'meaning' are in a state of indistinguishable unity. These begin to differentiate when manifestation takes place. In this creative descent there is polarity of subject and object, developing as the highest (*parā*, the subtlest), the subtle (*sūkṣma*) and the gross (*sthūla*).

It is to be carefully noted that *Ṣaḍadhvā* is meant for the process of dissolution to the state of *Parā Śakti or Parā*, for the purpose of realizing the Goddess through Her grace, and not for treading, for that leads to duality i.e. *Samsāra*. This is confirmed in the statement of *Devī* while in conversation with *Bhairava*, as : "Transcendence, the state of *Parā*, cannot be consistent with the division of *Kalādhvā (varṇā-pāda- Mantra)* or of *Deśādhva (Kalā-Tattva-Deśa)'*, it consists in its indivisibility (*Niṣkalatveṇa)*. It cannot co-exist with *Sakala* or composite parts[c].

Therefore, "by reducing the many (i.e. *nara-rūpa kalādhva* and *śakti-rūpa Deśādhva)* to one transceendent (*Para Śiva* or *Parā Śakti* or simply *parā*), who will not be liberated from the bondage?"[d]

2. *Keśava* is an epithet of *Viṣnu*, the preserver.

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a. सैषा शाम्भवी विद्या।

b. Ṣaḍadhva - Garland of Letters p. 267

c. न हि वर्णविभेदेन देहभेदेन वा भवेत्।
परत्वं निष्कलत्वेन सकलत्वेन तद्भवेत्।।

d. अनेकमेकधा कृत्वा को न मुच्येत बन्धनात्।

Vāsava, Vasu is a name of Fire-god. The one who bears fire in his third eye is called *Vāsavah*. He is *Rudra*, the three-eyed god.[a] He is the lord of dissolution or merging.

Others—By others is meant *Iśvara* and *Sadāśiva* and must include *Brahmā* also.

Thus the five tutelary lords clearly perceptible as *Brahmā, Viṣnu, Rudra, Iśvara* and *Sadāśiva* represent the five acts of *Śiva-Śakti*. The faminine names of the deities are *Vāmā, Jyeṣṭā, Raudrī, Māheśvarī* and *Nirodhinī*. The acts that they represent are creation, preservation, dissolution, revealing and concealing. All the five deities emanate from *Parā Śakti*, who is praised in form as *Pretāsanādhyāsinī*—one who is adored on the seat of *Preta* or *Sadāśiva*. The other deities are meant to carry the palanquine in which She sits. This is not a biological fact but an allegorical concept, introduced to make the abstruce truth comprehensive to some extent, to the earnest devotee.

This sums up the meaning of the second line of the verse.

3. By *Brahmā* is meant the five deities mentioned in note 2 above.
4. *Paradevatā* or *Para-ātman* is beyond conception as it transcends mind and speech[b]. This is clearly explained in the *Bhagvad Gita*[c].

Now the state of universal perceptibility of *Tripurā* is described:

देवानां त्रितयं, त्रयी हुतभुजां, शक्तित्रयं, त्रिस्वरा -
स्त्रैलोक्यं, त्रिपदी, त्रिपुष्करमथो, त्रिब्रह्म, वर्णास्त्रय: ।
यत्किञ्चिज्जगति त्रिधा नियमितं वस्तु त्रिवर्गात्मकं
तत्सर्वं त्रिपुरेति नाम भगवत्यन्वेति ते तत्वत: । ।१६ । ।

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[a] वसुरग्निर्ललाटनेत्रत्वेनास्त्यस्य स वसवो रुद्र: । *Harabhaṭṭi* Vol. I, p.66

[b] यतो वाचो निवर्तन्ते अप्राप्य मनसा सह *Taitti. Up. II- iv- 1*

[c] cf. आश्चर्यवदिति । *Bhg. II-29*

16. *Devānām tritayam trayī hutabhujām śaktitrayam trisvarāh*
Trailokyam tripadī tripuṣkaramatho tribrahma varṇāstrayah ;
Yatkincijjagati tridhā niyamitam vastu trivargātmakam
Tatsarvam tripureti nāma bhagavatyanveti te tattvatah.

O *Bhagavatī*, the Goddess of Divine Motherhood ! whatever existing thing is there in the world, it is in trichotomy[1] (*tridhā niyamitam*) and each is again of three-fold nature (*trivargātmakam*). All that follows is Thy appellation of *Tripurā*,[2] the Goddess of three worlds. In reality, it is Thy trichotomic image that is apparent in the three gods[3] (*Devas*), the three fires (*Hutabhujām*)[4], the three powers (*Śaktis*)[5], the three sounds (*Svaras*)[6], the three worlds (*Lokas*)[7], the three-syllabled *Gāyatrī*[8] (*Tripadī*), the three holy places of water[9] (*Tīrthas*), the three names of *Brahman*[10], and the three initial letters [11] (*varṇa*) or castes.

EXPLANATORY NOTES

1. In *Śākta* literature Primal Energy is trichotomised in individual manifestation (*Vibhāva*), universal manifestation (*Prabhāva*) and confession (*Anubhāva*), each one of which is again of three-fold nature. (For complete detail see name 22 (*Tripurā*) *in 'Bhavānīnāmasahasrastutih'* commentary by the author).

2. *Tripurā* is the Primal Energy or *Parā-Śakti* who excels the trichotomy.

3. The three gods :

i	ii	iii
Brahmā	*Viṣnu*	*Rudra*
or *Agni*	*Vāyu*	*Sūrya*
or *Vasu*	*Rudra*	*Āditya*

who illumine the universe with their respecitve activities.

4. The three fires :
   - i. *Āhvanīyāgni*- sacrificial fire
   - ii. *Gārhapatyāgni*- household fire
   - iii. *Dakṣināgni* - crematory fire.

These are the three fires, important in the life of a person from birth to death.

In yogic parlance these three refer to three forms :

i. *Hṛdaya* (heart), (ii) *Lalāṭa* (forehead) and (iii) *Sahasrāra* (head).

5. The three powers :

(i) *Icchāśakti* - power of volition

(ii) Jñānaśakti - power of knowledge

(iii) *Kriyāśakti* - power of activity

These are the three important powers of *Parā Śakti* to bring about the whole manifestation. All the three powers are active in everything and every atom.

These are also known as *Brāhmī, Vaiṣnavī* and *Raudrī* (*Māheśvarī*) *śaktis.*

6. The three vowel sounds :

	Udāta	*Anudāta*	*Svarit* of *Vedic* utterances.
Or	*Hṛsva*	*Dīrga*	*Pluta* of alphabetic vowels.
Or	*Ṣadja*	*Madhyama*	*Dhaivata* of musical gamut.
Or	*Akāra*	*Ikāra*	*Bindu* of *mantra svara.*

7. The three *lokas* or the fields of experience are :

Bhuh	*Bhuvah*	*Svah*
(Earth)	(Space)	(Heaven)

According to the practical application of yoga these correspond with the states:

Mūlādhāra	*Svādhisthāna*	*Manipūra*
Anāhata	*Nirodha*	*Vīśudhi*
Ājñā	*Śīrṣa*	*Brahmasthāna*
Jāgrat	*Svapna*	*Ṡuṣupti*
(Waking)	(Dream)	(Sleep)

Jñānis, the learned wise take these to be:

Pramātā	*Pramāṇa*	*Prameya*
(Authority)	(Evidence)	(Theorem)

8. The three steps (according to *Gāyatri*) :

Aum Bhuh	*Aum Bhuvah*	*Aum Svah*[a]
(Tatsavitur vareṇyam)	*(bhargodevasya dhīmahi)*	*(dhiyo yo nah pracodayāt)*

(According to *Yoga Mudrās*) :

Jālandhara	*Kāmarūpa*	*Uddiyāna*

(According to *Nāda Sound*) :

Gaganānanda	*Paramānanda*	*Kamalānanda*

9. The three places of concentration or *Tīrthas* (of holy waters) :

Nāsik	*Puṣkara*	*Prayāga*

These correspond with:

Nābi	*Hṛdaya*	*Lalāṭa*
(Navel)	(Heart)	(Forehead)
Svādhiṣṭhāna	*anāhata*	*ājñā*

as implied in yogic practices.

10. The three spirits or universe :

Aum	*Tat*	*Sat*	according to *Vedas*
Nara	*Śakti*	*Śiva*	according to *Tantra*
Īḍā	*Piṅgalā*	*Suṣumnā*	according to *Kuṇḍalini yoga*
Jīva	*Jagat*	*Īṣvara*	according to *Vedānta*
Past	Present	Future	
Hṛdaya	*Vyoma*	*Bramarandhra*	

11.	a (अ)	i (इ)	u (उ)	
	or a (अ)	*u* (उ)	*ṁ* (म्)	
	or Aim (ऐं)	*Klīṁ* (क्लीं)	*Saoh* (सौं:)	*Mūla mantras*
	or *Vāghbhava*	*Sārasvat*	*Kāmarāja*	*Śakti bījas*

Varṇa also means caste. The three *varṇas are* :

Brāhmaṇa	*Kṣatriya*	*Vaiśya*

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a. त्रिपदा सावित्री त्रिवर्णात्मकः प्रणवः भूरादिव्याहृति त्रयं चेति। – (काश्मीरक महानन्दः गायत्रीमन्त्रार्थविवृत्तौ। G.M. Vṛ.

Devi's Might or superhuman powers are described in this verse. She comes to the rescue of her devotees when remembered in the form, appropriate to the occasion :

लक्ष्मीं राजकुले जयां रणभुवि क्षेमङ्.करीमध्वनि
क्रव्यादद्विपसर्पभाजि शवरीं कान्तारदुर्गे गिरौ ।
भूतप्रतेपिशाचजम्बुकं[a] भये स्मृत्वा महाभैरवीं
व्यामोहे त्रिपुरां तरन्ति विपदस्तारां च तोयप्लवे ।।१७।।

17. *Lakṣmim rājakule jayām raṇabhuvi kṣemankarīmadhvani*
kravyādadvipasarpabhāji śavarīm kāntāradurge girao ;
Bhūtapretapiśācajambuka[a] *bhaye smṛtvā mahā-bhairavīm*
Vyāmohe tripurām taranti vipadastārām ca toyaplave.

(O *Bhagavatī* !) Remembering Thee as *Lakṣmī,* Thy devotees overcome difficulties in the courts of kings. They are victorious in the battle field when they concentrate on you as *Jayā,* also called *Jaya Durgā.* They meditate on your *kṣemaṅkarī* form while crossing paths beset with fearful creatures like lions, elephants and groups of snakes. They think of you as *Śavarī* the 'Huntress' while crossing over difficult mountains covered with dreary forests. They overcome the fear of spirits, ghosts, goblins and *Jambuka*[1] sage, on praying to Thee as *Mahā-Bhairavī,* the Highest Reality. In perplexity Thy devotees turn to Thy *Tripurā* form, for getting release from the cycle of birth and death. They overcome calamities wrought by drowning in flood-waters when they surrender to your *Tārā* form —the goddess ferrying *jīvā* across the ocean of *saṁsāra.*

EXPLANATORY NOTES

1. By '*Jambuka*' is meant not 'jackal' but a certain sage of inferior understanding or a terrific warrior or a fearful demon in this context, as is elucidated below :

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[a] Alternate reading '*Jambhaka*'- जम्भक *Harbhaṭṭi*

Jambuka was a *Śūdra* sage who spread fear in *Rāma-Rājya* by performing *tapas,* hanging from the branch of a tree on his legs with head down. He did this so that he might ascend to heaven in his very body. This was the reason, as *Nārada* pointed out, that the child of a *Brāhmin* had died untimely in the land, when *Śrī Rāma* was ruling it in the most righteous manner. *Śrī Rāma* searched for the sage and cut his head. He attained Mokṣa and the *Brāhmin* child returned to life. (c.f. *Uttara Rāmāyaṇa*).

In *Mahābhārata* (*Śalya Parva*) we find that *Jambuka* was a warrior of *Subrahmanya.* He must have been a terrific warrior.

An alternate reading is *Jambhaka* (जम्भक) as given by *Pandit Harabhatta Śāstri* in his '*Harabhatti*'. This may have reference to *Jambha Daitya,* who snatched away *Amṛta* from the hands of *Dhanvantri.* (cf. *Agni Purāṇa* Chap. 3). He must have been a great cause of fear to gods.

Esoterically, *Jambuka* or *Jambhaka,* in all conditions, connotes that there is always fear of spiritual pollution to *Sādhakas.* This should be warded off at any cost with ardent prayers to the Supreme Deity.

Paradevatā is praised with Her special names pregnant with esoteric meanings to help a *sādhaka* in reflection, recitation and repetition of the names :

माया, कुण्डलिनी, क्रिया, मधुमती, काली, कला, मालिनी,
मातङ्.गी, विजया, जया, भगवती, देवी, शिवा, शाम्भवी।
शक्तिः, शंकरवल्लभा, त्रिनयना, वाग्वादिनी, भैरवी,
ह्रींकारी, त्रिपुरा, परापरमयी, माता, कुमारीत्यसि।।१८।।

18. *Māyā, Kuṇḍalinī, Kriyā, Madhumatī, Kāli, Kalā, Mālinī,*
Mātaṅgī, Vijayā, Jayā, Bhagavatī, Devī, Śivā, Śāmbhavī;
Śaktih, Śaṅkaravallabhā, Trinayanā, Vāgvādinī, Bhairavī,
Hrīṁkārī, Tripurā, Parāparamayī, Mātā, Kumārītyasi.

Thou art (O *Bhaghavti* !)—*Māyā,*[1] the essential power of *cidrūpa Brahma* (or all-pervading consciousness).

Kuṇḍalinī,[2] the hidden energy in the body or the very life of the mind as the creative power of *Śiva.*

Kriyā,[3] the power of general dynamism of consciousness called *Spanda* or spontaneity.

Madhumati,[4] the essence of all juices of Joy.

Kālī,[5] the power that wields time.

Kalā,[6] the subtlest aspect of objectivity or creativity.

Mālinī,[7] the power of letters which holds the entire universe within itself.

Mātaṅgī,[8] the graceful Being who grants a desired boon to her devotees.

Vijayā, the purity of consciousness that grants victory over the attitude of sense-organs.

Jayā, who grants release from action, inaction and the fruit thereof.

Bhagavatī,[9] who is full of six eternal glories.

Devī, the self-luminous Divinity, manifesting from *Śiva* to Earth out of free will.

Śivā, who is perfect bliss and one with *Śiva.*

Śāmbhavī, who is permeated with Supreme or *Śiva*- consciousness. Who is in the state of *Śiva.*

Śaktih, the power of *Śiva,* to manifest, to maintain the manifestation and to withdraw it to the source.

Śaṅkaravallabhā, the beloved of *Śaṅkara, Kāmeśvara* indistinguishable with *Kāmeśvarī.*

Trinayanā,[10] the three-eyed Mother.

Vāgvādini, who persuades speech (*Vāk*) internally.

Bhairavī, the power of eternal prosperity of *Bhairava Śiva.*

Hrīṁkārī,[11] in whom the love of *Śiva* shines supreme.

Tripurā, the Primal Energy (*Parā Śakti*) transcending the three divine deities representing three *Guṇas.*

Parāparamayī Who is both self-revelation (*Prakāśa*) and Self-consciousness (*Vimarśa*) Herself.

Mātā, who is *Kulasundarī,* the source of all enegies, whatsoever.

Kumārī, the ever new divine effulgence that destroys the sense of duality.

EXPLANATORY NOTES

1. *Māyā* is the principle of veiling the Infinite and projecting the finite. According to *Tantras mā* = to measure, *yā* = which—the power that measures infinity. Being the source of the five *Kañcukas (Kalā, Vidyā, Rāga, Kāla, Niyati)* she is the finitising power *(māyā granthi)* of *Śiva,* the Infinite, and also the releasing power *(māyā Śakti)* into infinity.

In *Śaṅkara Vedānta, Māyā* is defined as the beginningless cause that brings about the delusion of the world, like *Gandharva Nagara* or Magician's play.

According to the *Ajātavāda* of *Gaudapādācārya* and the *Pratyabhijñā Śāstra,* '*Māyā* is nothing but all this duality' (which is but non-duality in reality)[a]. It is *citi* which, out of its own free will, is the cause of manifesting, maintaining and withdrawing this universe.[b] *Māyā* in short is the power of *Brahman* or Supreme-Consciousness.[c]

2. *Kuṇḍalinī* is *citi-śakti,* the life force or the power of consciousness, from which alone originate the currents of energy. The aim of *Tantra* is to control and regulate these currents to make them flow to sublimer channels by the *Tāntric Yoga.* The ego is the main obstruction in the flow of this Energy towards the right course which leads to bliss or eternal beauty, peace and joy. *Kuṇḍalinī* expresses itself through the

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[a] मायामात्रमिदं द्वैतमद्वैतं परमार्थतः। G. Kar. I.17

[b] चितिः स्वतन्त्रा विश्वसिद्धिहेतुः। Pra. Hr.1

[c] माया नाम चिद्रूपस्य ब्रह्मणः शक्ति। *Harabhaṭṭī* Vol.I p80

path of yogic nervous system. *Kuṇḍalinī* is already half-awake in every individual maintaining normal life in the body. The more it is awakened the more beauty, more joy and more life there is.

Prāṇa Kuṇḍalinī works at physical level, *Nāda Kuṇḍalinī* at mental level and *Bodha Kuṇḍalinī* (or *Jñāna Kuṇḍalinī*) at spiritual level.

Kuṇḍalinī grants the state of self-realization when awakened properly and fully by a *yogī* of extra intellect (*Ṛtambharā Prajñā*) and spiritual strength (*Ādhyātmika Śakti*). Some time it awakes automatically but does not blossom because of spiritual unawareness.

3. *Kriyā* means *Kriyā Śakti*, the power of assuming any and every form.

4. *Madhumatī*, the power that submerges a *yogi* in the juice of spiritual self so much that he does not yield to any worldly temptation or luxury offered to him by *yoginīs*, the powers of distraction from the path.

5. *Kālī*— Just as the water of the sea, which is really colourless and transparent, when examined at close quarters, appears dark blue or green from a distance, so "is the theological eulogy of *Kālī's* make-up and sport both factual and graphical".[a] She is the power of time, beginningless and endless. This power is ever active disintegrating forms and structures. *Kālī* is the power of *Śiva* in all His aspects.

6. *Kalā*— is the power of consciousness by which the thirty-six principles are evolved. Virtually this is an expression of *Kriyā Śakti* which is beyond time. This is called *Bindu Kalā*, the seventeenth goddess or *Kalā*. A comprehensive composition of this *Kalā* is given here.

There are sixteen divisions of one breath. Each division is called '*tuṭi*' which covers $2\,{}^{1}/_{4}$ *aṅguls* (a measurement in fingers). One breath, therefore, covers thirty-six aṅguls (9/4 x16 = 36). The fifteen complete *tuṭis* are followed by cessation in the first half and preceded by the rise of *prāṇa* into the second half. Therefore, the *tuṭis* of *prāṇācāra* are sixteen[b] (i.e. 1/2 + 15 + 1/2 = 16). Similarly the *tuṭis* of *apānācāra* are sixteen. These *tuṭīs* correspond with the *tithīs* or dates of bright and dark fortnights of each Hindu calendar month. The *tithīs* are also said to be *Kalās* or digits of the moon. When the sixteenth digit has the power to expand, it is called *amākalā* or *visarga kalā*. But, when it remains apart, it is designated the seventeenth *Kalā* in *Śri vidyā* as well as in *Śaiva Tantra* tradition. This is the transcendent aspect of *Parā Śakti*.

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[a] *Swami Chidbhavananda*- Facets of Brahman, *Kālī*.

[b] *Sāmbapañcāśikā*- (footnote 27) by *Swāmi Lakṣman Joo.*

The sixteen *tuṭīs* are also represented by sixteen vowels of the Sanskrit alphabet. '*a*' to '*m*' constitute fifteen *tuṭis*. '*ha*' is the sixteenth or *Visarga Kalā* i.e. half of *visarga* (:) and further half of it as bindu (.). Then the *bindu*, not taking part in expansion, is known the seventeenth *Kalā*, Goddess *Parā Śakti* or *Anuṭṭara*. This is *Vindu Kalā*, the internal aspect of *Visarga Kalā*.

7. *Mālinī*—In *Mālinī* there is a mixed arrangement of the vowels and consonants consisting of the letters *Na ...... pha. In Mātrikā* there is no such mixed arrangement. (For comprehensive details see *Parātrīśikā* commentary of *Abhinavaguptapāda*, tr. by Jaidev Singh Ed. by Bettina Baumer pp. 121-325. pub Motilal Banarasidass 1988).

8. *Mātaṅgi*— the goddess born to *Ambhṛn* Ṛṣi. Her name was *Vāk*. She was perfect in the knowledge of *Brahma*. She describes Her universal self in which there is absence of any subject-object relation. It is the experience of *Brahman*- consciousness of a *Jīvanmukta.*[a]

9. *Bhagavatī*—The Divine Mother knowing the origin and dissolution of the universe, the going and coming of beings, and knowledge and ignorance. She is given the name *Bhagavatī*[b].

10. *Trinetrām*-- In the cosmic existence and in *Yoga-Jñāna* terms the three eyes of *cit śakti* are represented in

i.	Fire	Sun	Moon	(Universe)
ii.	*Śāmbhava*	*Śākta*	*Āṇava*	*(Upāyas)*
iii.	*Icchā Śakti*	*Jñāna Śakti*	*Kriyā Śakti*	*(Śākta-Śaiva Sādhanā)*

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[a] Ref. *Devi Sūkta* (or *Ātmasūkta*) in the tenth *mandala of Ṛg Veda. See also Bhav. Sahas.* name 249, commentary by the author.

[b] उत्पत्तिं प्रलयं चैव भूतानामगतिं गतिम् ।
अविद्याविद्ययोस्तत्वं वेत्तीति भगवत्यसौ ।। *Devī Bhāg.*

iv.	*Dakṣina mārga*	*Uttara mārga*	*Brahma mārga*	*(Upāsanā)*
v.	*Pratyakṣa*	*Anumāna*	*Āgama*	

(direct perception) (inference) (scriptural testimony)— the right kind of knowledge according to *Patañjali* Y.S. I. 7 etc. etc.)

11. *Hrīmkārīm*[a] —*Bījākṣara Hrīm* represents the ardent aspiration rising from the heart, expressing the yearning and love for the Divine. It is the one lettered *Mantra* of the Mother and represents the unity of the three great powers of *Śiva*, granting the fulfilment of all desires to the seeker of spiritual truth. The world is created with the word *Hrīṁ*, which is the seed sound, called *Hṛllekhā. Hrīṁ*, is *Tāntric Praṇava.* Since a *mantra* and its deity are one, the Divine Mother is called *'Hrīṁkārī'*.

The names of the Goddess formed out of the *Mātrikā* (alphabet) are verily *Mantras :*

आई पल्लवितैः परस्परयुतैर्द्वि[b]त्रिक्रमाद्यक्षरैः
काद्यैः क्षान्तगतैः स्वरादिभिरथ क्षान्तैश्च तैः सस्वरैः ।
नामानि त्रिपुरे भवन्ति खलु यान्यत्यन्तगुह्यानि ते
तेभ्यो भैरवपत्नि विंशतिसहस्रेभ्यः परेभ्यो नमः ।।१९।।

19. *Āyī pallavitaih parasparayutairdvitri*[b]*kramādyakṣaraih*
kādyaih kṣāṅtgataih svarādibhiratha kṣāṅtaiscataih sasvaraih ;
Nāmāni Tripure bhavanti khalu yānyatyantaguhyāni te
Tebhyo bhairavapatni vimśatisahasrebhyah parebhyo namah.

O *Tripurabhairavī !* the spouse of *Bhairava!*[1]. Thy *mantras* are formed by inserting a vowel from a (अ) to ī (इ) at the beginning and

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a. cf. *Bhav. Sahas.* name 406 Tr. & Commen. by the author.

b. पाठान्तर - द्विद्वि
Pañcastavī Vol. I, Research & Publication Deptt. J & K Srinagar. *Harabhaṭṭa* commentary.

end in consonants from *Ka* (क) to *Kṣa* (क्ष) singly or in combination with two or three letters in the mystically prescribed order of the *mantra* tradition[2]. Humble salutations to these extremely subtle names of Thine, formed into more than twenty thousand eminent *mantras.*

EXPLANATORY NOTES

1. *Bhairavapatni*— the ever alert companion of *Bhairava.* By 'ever alert companion' is meant 'complete awareness of the Supreme Consciousness'.

2. To understand and practise the secret of *Mantras, sādhakas* are led by Divine Grace to those preceptors who are well versed in the lore and perfect in the spiritual practice. Under the guidance of those alone '*Mantroddhāra vidhi*' is to be followed. This is personal secret divulged by a preceptor to his disciple in a traditional way.

Aspects of Goddess *Tripurasundarī* in the field of *Āṇavopāya,* also called *Laghu Upāya,* have been described. In this *Upāya* She predominates as '*Kriyā Śakti*'. Reference is made to the first verse wherein the *Bījamantras — Aiṁ, Klīṁ, Sauḥ*— are explained in preceptorial order according to the secret instructions of *Śākta* tradition :

बोद्धव्या निपुणं बुधैः स्तुतिरियं कृत्वा मनस्तद्गतं
भारत्यास्त्रिपुरेत्यनन्यमनसा यत्राद्यवृत्ते स्फुटम् ।
एकद्वित्रिपदक्रमेण कथितस्त्वत्पादसंख्याक्षरै -
र्मन्त्रोद्धारविधिर्विशेश सहितः सत्संप्रदायान्वितः ।।२०।।

20. *Bodhavyā nipuṇam budhaih stutiriyam kṛtvā manastadgatam*
Bhāratyāstripuretyananyamanasā yatrādyavṛtte sphuṭam ;
Ekadvitripadakrameṇa kathitas-tvatpādasaṅkhyākṣaraih
Mantroddāravidhirviśeṣa sahitah satsampradāyānvitah.

This hymn to the Goddess of Sound[1], should be reflected upon by the wise[2] with their sharp intellect and with one-pointed attention on the *Devī*, called *Tripurā*. In the first verse of this hymn, first, second and third compound letters of the first, second and third lines respectively, is suggested the three-seed-letter formula.[3] The method of deliverance with the practice of this formula, special to *Tripurā*[4], is described there in accordance with the right tradition.

EXPLANATORY NOTES

1. *Sarasvatī* is the goddess of sound or speech. She is *Kriyā śakti*, which according to *Tantra*, denotes the gross external activity in the triad of *Icchā-Jñāna-Kriyā*.

2. Those endowed with Divine Grace. They have the capacity of readily understanding the Truth. People of common wisdom are not capable of doing this.

3. According to *Mantra-saṁketa*, muttering of the three *bījamantras* *AIṀ, KLĪṀ, SAUH*, as imparted by a competent preceptor, is a means of realisation of the Ultimate Reality.

4. The author stresses this method of practice to eulogise Goddess *Tripurā* according to *Tantra* tradition, not by one's thinking alone.

About the composition of this *Laghustava*, the author expresses the earnestness of his resolve to praise the Deity :

सावद्यं निरवद्यमस्तु यदि वा किं वानया चिन्तया
नूनं स्तोत्रमिदं पठिष्यति नरो यस्यास्ति भक्तिस्त्वयि ।
सञ्चिन्त्यापि लघुत्वमात्मनि दृढ़ं सञ्जायमानं हठात्
त्वद्भत्त्या मुखरीकृतेनरचितं यस्मान्मयापि स्फुटम् ।।२१।।

21. *Sāvadyam niravadyamastu yadi vā kim vānayā cintayā*
Nūnam stotramidam paṭhiṣyati naro yasyāsti bhaktistvayī ;
Saṅciṅtyāpi laghutvamātṁani dṛḍam sanjāyamānam haṭhāt
Tvad bhaktyā mukharīkṛtena racitam yasmānmayāpi sphuṭam.

Whether this hymn is censurable or appreciable, why ponder over this? (O Divine Mother !) one, who is dearly devoted to Thee, will surely, recite it (and meditate on Thy benevolent form). For, it is my earnestness of devotion to Thee that made me garrulous and determined to compose this hymn, even while being conscious of my littleness.

इति श्रीपंचस्तव्यां लघुस्तवः प्रथमः
iti Śrī Pañcastavyām Laghustavah prathamah
Thus ends *Laghustava,* the first hymn of the *Pañcastavi.*

II

CARCASTAVA

The Search

INTRODUCTION TO THE SECOND HYMN

CARCASTAVA—THE SEARCH

Carcastava is the hymn introducing search after the Truth (*anveṣaṇa*). This involves reflection, the means of fixing the mind on its object by thinking, concentration etc. without the aid of articulate repetition of the formulae.[1] It consists in the practice of gathering knowledge for grasping the ultimate Truth. Therefore *Jñāna Śakti* predominates in this hymn and it is rightly known as *Jñānopāya or Śāktopāya.* According to *Śaiva* philosophy, which is quite akin to *śākta* lore, knowledge of Reality is established in this hymn through the medium of 'origin and reflection' or *bimba-pratibimba,* the principle that main factors that exist in the lower sphere have their original source in the higher sphere. The *paśyantī, madhyamā, vaikharī* that exist in manifestation, have their existence in the higher level of *parā.*

The secret of *śākta-naya* is imparted in the hymn through utmost efforts of symbolism. 'Spiritual union is symbolised by terms borrowed from the world of man', says Sir John Woodroffe. Literal meaning of words, especially in *Śākta* doctrine are, therefore of no avail here. The secret meanings are to be clearly understood so that sure clues are available for clear comprehension of the Supreme. Since beauty and delight of existence come from the delight that runs through the warp and woof of things or the very sap of life that sustains existence, it is natural that illusory and evanescent objects lure a person. To give one the right direction towards realization of the ultimate Truth, the *Śāstra* uses the attracting material objects of beauty like woman, deer, flower etc. as concrete examples to enable the struggling aspirant understand what the Truth is. Thus this hymn, called *Carcastava,* the hymn of Research affords easy comprehension for an aspirant of common intelligence through the unfoldment of its symbology.

This is a hymn of *Śāktopāya.*

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1. उच्चाररहितं वस्तु चेतसैव विचिन्तयन् ।
यं समावेशमाप्नोति शाक्तः सोऽत्राभिधीयते ।। *M. Vij. T. (II-27)*

ॐ

अथ चर्चस्तव: द्वितीय:

Carcastava, the second

The easy means through reflection or search

नमस्त्रिपुरसुन्दर्यै

Namastripurasundaryaih

Salutations to the sovereignity of three worlds

In the benedictory verse, the devotee-author prays for the state where this universe, the triple activity of *Tripurasundari*, gets transformed into Divine Ecstasy of Supreme Uniformity i.e. *Jagadānanda* :

आनन्दसुन्दरपुरन्दरमुक्तमाल्यं
मौलौ हठेन निहितं महिषासुरस्य।
पादाम्बुजं भवतु मे विजयाय मन्जु -
मन्जीरशिञ्जितमनोहरमम्बिकाया: ।।१।।

1. *Ānandasundara purandaramuktamālyam*
maulao haṭhena nihitam mahiṣāsurasya ;
pādāmbujam bhavatu me vijayāya manju-
manjīraśinjitamanoharamambikāyāh.

May the Lotus Foot[1] of Mother *Ambikā*[2], with the fascinating jingle of its beautiful anklet[3], confer upon me the victory; while it is infixed with oppression on the head of *Mahiṣāsura*[4], garlanded with pearl necklace by *Indra*[5] and charming with Bliss.[6]

EXPLANATORY NOTES

1. The 'lotus foot' of Divine Mother described in singular number suggests that this refers to the very subtle secret of *yoga*, which is divulged by a competent preceptor only to an earnest disciple of refined wisdom. Otherwise, there are usually two feet of an individual body. In the spiritual lore propounded in the *Tantras*, the two feet stand for the two powers of *Śiva-Śakti* viz. *Jñāna Śakti* and *Kriyā Śakti*, the important means of manifestation. But here the foot of *Jñāna Śakti* is stable while the foot representing *Kriyā Śakti* is involved in divine activity. The one foot, in the present context, may refer to that of the *Devi's* half-body of *ardhanārīśvara Śiva, which stands for kriyā śakti while the other standing for Jñāna śakti* is stable in *Śiva*. A similar mode of prayer to the one breast of the Divine Mother is made by *Ratnakaṇṭha*, the Kashmirian commentator of the *Stutikusumāñjali* of *Jagaddhara Bhaṭṭa* of Kashmir— "May that one breast of *Pārvatī*, emerging like a golden pot in a propitious manner of oneness with *Śiva*, confer bliss, for drinking of nectar (milk) for which *Kumāra* and *Ganeśa* are ever at quarrel (struggling) with each other[a]".

Therefore, the one lotus-foot represents the source-energy for accomplishment of divine wisdom. In *Yogic* parlance this refers to the concentrating point of *Prāṇa* and *Apāna* where the two combine to enter the *suṣumnā*.[b] That becomes possible through the infusing power of the preceptor (*Guru Śakti*)[c] as that alone opens the gateway to *Śivahood*[d], signifying the mysterious realization of universal oneness. This state of secret transformation comes to happen in the case of very intense

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a. श्रेय: शिवाद्वयजुषो दिशतात्स एको
वक्षोज हेमकलशो गिरिराज्य पुत्र्या: ।
षड्वक्त्रहस्तिवदनावमृतं यदीयं
पातुं मिथ: कलहमातनुतो नितान्तम् ।। Stu. ku. J.B. (Comm). p.1.

b. प्राणापानौ वहति च समौ यो मिथो ग्राससक्तौ,
देहस्थं तं सपदि परमादित्यमाद्यं प्रपद्ये । - *Sam.P.* 2

c. गुरुराद्या भवेच्छक्ति: । T.R.T. 35,1

d. शैवीमुखमिहोच्यते । V.B 20.

śaktipāta[a], when *Parā Śakti,* through the preceptor, makes the ego to sink to its very depth, not to sprout any more.

2. *Ambikā* is pre-eminent *Parā-vāk,* the fullness of consciousness. It is foundational consciousness that is the unchanging principle of all changes. *Utpaladeva* says that '*Parā-Vāk* is the absolute consciousness whose nature is identical dynamism'.[b] Therefore, *Ambikā* is the source from which the world manifestation comes into being; Itself remaining independent and untainted. *Parā* is the transcendence that becomes immanent through *Paśyantī, Madhyamā* to *Vaikharī.* Therefore She is addressed as Mother.

3. "The principle is that sound is the first vibration of creative movement of the Divine", and so "the door through which you enter that Divine".[c] This is connoted by the 'Jingle of the anklet— the secret of the power of awakened *Kuṇḍalinī.* In its creative aspect it is called *Śabda Brahma.* To experience this the *yogi* leaves the nine kinds of sound and practises the tenth.[d]

4. *Mahiṣāsura*[e], the furious demon, raised his fierce head to overpower the *Devas.* He was encountered and killed by Goddess *Mahālakṣmī,* who assumed the form of *Durgā.*[f] Oppressing the head of the demon with one foot connotes the aspect of the goddess that sustains the universe. With Her benign presence in the universe She is inseparable divinity and yet not attached to it. An earnest devotee of supreme wisdom can realize this state.

5. *Durgā* vanquished the enemies of gods and killed their chief in a fierce battle. On this victory, *Indra,* surrounded by the gods bowed at the Lotus Foot of the goddess garlanding it with his own pearl necklace.[g]

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a. गुरुरुपायः *S.Su.II_6*

b. चितिः प्रत्यवमर्शात्मा परा वाक् स्वरसोदिता । *Is. Prat. 1/5/13*

c. More on Tantras (Kuṇḍalinī Yoga) by M.P.Pandit.
Also *Vijñānabhairava Tantra* 20

d. .... दशममेवाभ्यसेत् *Haṭha. Pra.*

e. *The symbol or embodiment of ego--* Ahaṅkāra.

f. *cf.* The second episode of *Durgā Saptaśati.*

g. ibid. vi-2.

Transmission of divine power is possible on complete surrender to the deity. This is the grace of extreme intensity. *Abhinavagupta* says that 'the person who happens to receive this degree of *śaktipāta* is fit for experiencing the wonderful Reality of Supreme Consciousness'.[a]

6. The three *upāyas*— *Āṇavopāya, Śāktopāya* and *Śāmbhavopāya*— for realization of Truth are hinted at in 3, 4, and 5 notes above. Then the combination concludes in *Anuttara*. That is the state of *Jagadānanda* in which this universe also is divinized and becomes one with the self. It is experiencing the charm of bliss everywhere and everytime. It is the experience of indivisibility flashing forth all round, both inside and outside. Consciousness alone expresses itself as the knower, the known and the means of knowledge. It gains in intensity with the nectar of divine joy of absolute sovereignty, when the *yogī* does not sit for contemplation. That is the state of all awareness of *Jagadānanda*.[b] This surpasses the six states of spiritual delight (*Śaḍānanda*) as enumerated below:

i. *Nijānanda*— When the mind rests only on the subject of experience (*Pramātā*).
ii. Nirānanda— When the mind contemplates over the absence of all objects of experience.
iii. *Parānanda*— When there is contemplation on *Prāṇa* and *Apāna* jointly.
iv. *Brahmānanda*— When the mind rests on *Samāna* which unifies the various objects of experience.
v. *Mahānanda*— When the mind rests in *Udāna* after dissolving all knowledge and objects of knowledge in the self.
vi. *Cidānanda*— When the mind rests in *vyāna*.[c]

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a. *Tantrāloka* (Commentary) XIII-211
समस्तव्यवहारेषु पराचीनित चेतनः ।
तीव्रतीव्रमहाशक्तिसमाविष्टः स सिध्यति ।।

b. यत्र कोऽपि व्यवच्छेदो नास्ति यद्विश्वतः स्फुरत्
यदनाहतसंवित्ति परमामृत बृंहितम् ।
यत्रास्ति भावनादीनां न मुख्या काऽपि संगतिः
तदेव जगदानन्दं .... ।। *T.A. Ah. V. sl.52.*

c. For detail see *Abhinavagupta's Tantrāloka*.

But *Utpaladeva* desires ardently and prays for the state of *Jagadānanda* in the following words:

"(O Lord ! I eagerly solicit.)

Let me drink deep, through mouths of my sense-

organs, the wine—elixir of Thy worship-

filled in the cups of objects of the

world and become mad".[a]

The three cosmic salutations to *Tripurasundarī* are victorious:

सौन्दर्यविभ्रमभुवो भुवनाधिपत्य-
सम्पत्तिकल्पतरवस्त्रिपुरे ! जयन्ति ।
एते कवित्वकुमुदप्रकरावबोध-
पूर्णेन्दवस्त्वयि जगज्जननी ! प्रणामा : ।।२।।

2. *saundaryavibhramabhuvo bhuvanādhipatya-*
sampattikalpataravastripure ! Jayanti ;
aete kavitvakumudaprakarāvabodha-
pūrṇendavastvayi Jagajjanani pranāmāh.

O *Tripurā*[1]! reverential salutations to Thee (by Thy devotees) confer expansion of beauty from the source that Thou art, equal the *kalpavṛkśa* to ensure Thy grace of mastery over the three worlds and unfold Thy magnificence through wisdom (poetry) like groups of *kumuda*[b] flowers in full moon. Verily, O Mother of the universe! these *praṇāmas* are magnificently victorious (as they are the means of being one with Thy True Self[c]).

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a. तत्तदिन्द्रियमुखेन सन्ततं
युष्मदर्चनरसायनासवम्
सर्वभावचषकेषु पूरिते-
ष्वापिबन्नपि भवेयमुन्मदः ।। Śivas XIII.8

b. The white water-lily that opens during the full moon time.

c. During *Vimarśa* or the process of ideation.

EXPLANATORY NOTES

1. *Tripurā* is the great power (*parā śakti*) that rules the three worlds of cosmic life (*Bhuh, Bhuvah, Svah*), the three states of human life (*Jāgrat, Svapna, Suṣupti*) and the three stages of spiritual life in their various aspects. According to *Śākta* doctrine, She is the sovereign deity of the fifteen syllables accommodating three groups or *kūṭas* viz. *Vāgbhava Kūṭa, Kāmarāja Kūṭa and Śakti or Sarasvati Kūṭa,* with their respective *mantrabījas—Aiṁ, Klīṁ, Sauh.*

The *mantra,* being the body of the mother-goddess, describes the body by its power of inward intuition, called *Vimarśa Śakti.* When the divine body is brought into the effective consciousness of the devotee it is called *Śrī Vidyā.* Its verbal expression is the *mantra (Pañcadaśākṣarī)* and the visual expression is the *yantra* or *Śrī Cakra.* The two are essentially identical.

According to *mantra-saṁketa,* (i) worship of the goddess as *Sarasvatī* confers wisdom, (ii) Prayer to the goddess as *Lakṣmī (Kāmeśvarī* or *Lalitā)* grants mastery over the worlds (symbolically, the senses going outward for transitory enjoyments) and (iii) approach to divinity, *Pārvatī (Durgā),* bestows attainment of supreme bliss, internal and external. These correspond to the three popular means of spiritual attainments *śāmbhava, śākta* and *āṇava* respectively. This is quite evident from the verse itself.

In the *yantra* of *Śrī Cakra* (i) the inner group forming the central dimensionless point *(bindu),* the primary triangle *(Trikoṇa)* with its apex downwards and the figure of eight corners (*aṣṭakoṇa*) symbolise bliss, absorption or *Laya;* (ii) the middle group forming the figure of ten angles *(antardaśāra),* another figure of ten angles *(bahirdaśāra)* and the figure of fourteen angles *(catur-daśāra)* symbolises mastery over the worlds, preservation or *sthiti;* and (iii) the outer group consisting of the eight petalled lotus *(aṣṭa-dala-padma),* the sixteen petalled lotus *(ṣodaṣa-dala-padma)* and the square field *(bhūpura)* sympolise extension or *sṛṣṭi.*[a]

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a. See the *figure of Śrī Cakra:* (For names of *padmas* and gopura see col.4 of the table given below note 8 of the eleventh verse of *Laghustava).*

These constitute the three salutations, the means of surrender of I-consciousness or the gateways to Supreme Bliss and are only graced at Her will by *Mahatripurasundarī,* to an earnest devotee.

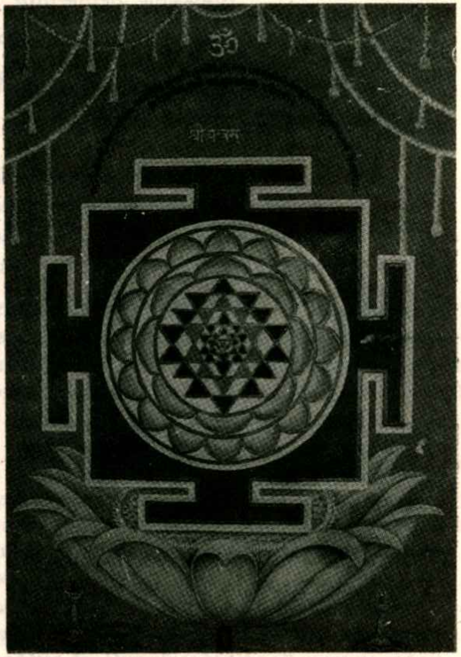
THE THREE KŪṬAS IN ŚRĪ CAKRA

These three Praṇāma Gateways to Supreme Bliss are victorious

I.	1.	*Bindu*		
	2.	*Trikoṇa*	*Laya*	
	3.	Eight corners of triangles	प्राणलय ऐं	*Śāmbhava*
II.	4.	Internal ten triangles		
	5.	External ten triangles	*Sthiti*	
	6.	Circle of fourteen triangles	बुद्धिलय क्लीं	*Śākta*
III.	7.	Eight petalled lotus		
	8.	Sixteen petalled lotus		
	9.	Square Field	*Sṛṣti*	
		(Bhūpura)	शरीरलय सौः	*Ānava*

Śākta names of the *cakras* in Śrī Cakra are :

1.	*Sarvānandamaya Cakra*	(सर्वानन्दमय चक्र)
2.	*Siddhiprada Cakra*	(सिद्धिप्रदचक्र)
3.	*Rogahara Cakra*	(रोगहर चक)
4.	*Rakṣākara Cakra*	(रक्षाकर चक)
5.	*Sarvārthasādhaka Cakra*	(सर्वार्थसाधक चक)
6.	*Sarvasaubhāgyadāyaka Cakra*	(सर्वसौभाग्यदायक चक)
7:	*Sarvasamkhyobhaṇa Cakra*	(सर्वसंक्षोभण चक्र)
8.	*Sarvāśāparipūraka Cakra*	(सर्वाभापरिपूरकचक्र)
9.	*Trailokyamohana Cakra*	(त्रैलोक्यमोहन चक्र)



ŚRĪ CAKRA

Plate III

Now, the devotee, shrinking from self-assertion, says in a mood of shyness:

देवि ! स्तुतिव्यतिकरे कृतबुद्धयस्ते
वाचस्पतिप्रभृतयोऽपि जडीभवन्ति ।
तस्मान्निसर्गजडिमा कतमोऽहमत्र
स्तोत्रं तव त्रिपुरतापनपत्नि ! कर्तुम् ।।३।।

3. *Devi ! stutivyatikare kṛtabuddhayaste*
vācaspatiprabhṛtayo'pi Jaḍībhavanti ;
tasmānnisargajaḍimā katamohamaṭra
stotram tava tripuratāpanapatni ! kartum.

O Self-effulgent Divinity ! even the accomplished intellects like *Bṛhaspati*[1] and others become mute in their efforts of composing hymns in praise of Thee. Therefore, O spouse of the destroyer of demon *Tripurāsura*[2] ! where do I,[3] an inherently dull-witted devotee, stand in producing an eulogy on Thee!

EXPLANATORY NOTES

1. *Bṛaspati* is the preceptor of gods-- a deep thinker with firm conviction in many matters. Every movement of the gods has its origin in the brain of *Bṛhaspati*. He is the possessor of vast knowledge.

   By 'others' we should understand '*Brahmā* etc.' All of them even being forefathers of learning and knowledge, are unable to praise the goddess, for Divinity is beyond all concepts and all worlds[a].
2. Demon *Tripurāsura* stands for the ego that reigns the three states of human life in this mundane world. When, by the grace of *Śiva-Śakti* the *Turyā* or the 'Fourth' permeates *jāgrat, svapna, suṣupti*, Supreme Bliss is experienced. *Śiva* stands for *Turyā* that pervades the three states. *Parā Śakti*, who is inseparable from *Śiva*, is addressed as *Tripuratāpanapatni*.

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[a] यतो वाचो निवर्तन्ते अप्राप्य मनसा सह। *Taitt. Up. 2/7/*

3. "I" stands for the little I-consciousness which firmly identifies oneness with the body.

But what makes the devotee garrulous then, he says :

मातस्तथापि भवतीं भवतीव्रताप
विच्छित्तये स्तुतिमहार्णव[a]कर्णधारः ।
स्तोतुं भवानि ! स भवच्चरणारविन्द-
भक्तिग्रहः किमपि मां मुखरीकरोति ।।४।।

4. *mātastathāpi bhavatīm bhavatīvratāpa*
vicchittaye stutimahārṇav[a]akarṇadhārah ;
stotum bhavāni ! sa bhāvaccaranārabinda-
bhaktigrahah kimapi mām mukharī karoti.

O Bhavānī (the consort of *Śiva*) ! still (even if I am incapable of producing a hymn) it is that wonderful devotion to Thy lotus feet that persists and makes me garrulous for singing this praise which, like a helmsman who ferries one across the ocean, cuts asunder the teasing distress[1] of this world.

EXPLANATORY NOTES

1. According to *Suśruta*[b], pain (*tāpa*) is of three kinds :
   - (i) *Ādhyātmika tāpa*— Pain relating to self and caused by mind.
   - (ii) *Ādhidaivika tāpa*— Pain relating to tutelary deity caused by fate or natural calamity.
   - (iii) *Ādhibautika tāpa*—Pain relating to beings, caused by animals or any desperado.

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[a] Alternate reading in *Harabhaṭṭi* is स्तवमहार्णव also.

[b] *Suśruta,* the author of *Suśruta Samhitā,* one of the famous texts on *Āyurveda* was the grandson of King *Gādhi* and son of *Viśvāmitra.* He was master in the science of surgery.

The sportive conduct comprising the five-fold Glory of *Tripurasundarī* is praised in this verse :

सूते जगन्ति भवती, भवती बिभर्ति,
जागर्ति तत्क्षयकृते भवती, भवानि !
मोहं भिनत्ति भवती, भवती रुणद्धि
लीलायितं जयति चित्रमिदं भवत्याः ।।५।।

5. *sūte jaganti bhavatī, bhavatī bibharti,*
jāgarti tatkṣayakṛte bhavatī, bhavanī !
moham bhinatti bhavatī, bhavatī ruṇaddhi
līlāyitam Jayati citramidam bhavatyāh.

O *Bhavānī !* you create the three worlds, taking the form of *Brahmā-Sarasvatī* (*Brāhmī*); you protect these in the form of *Viṣnu-Lakṣmī (Vaiṣnavī)* while you are alert for their dissolution in the form of *Umā-Rudra (Raudrī).* You enfold (or conceal) your real nature and also unfold (or reveal) it (at your will). This extraordinary sportive-conduct of yours is supreme (indeed).[1]

EXPLANATORY NOTES

1. *Śiva,* according to *Tāntric* lore, ceaselessly acts[a] through *Śakti* in five ways. This is the five-fold glory of *Parā Śakti* viz.

i. Act of creation -- *Sṛṣti*
ii. Act of protecting the manifestation-- *Sthiti.*
iii. Act of withdrawal of manifestation -- *Samhāra*
iv. Veiling of self-- *Vilaya* or *Pidhāna.*

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[a] Activity (*Kriyā*) is different from action (*Karma*). Tantric philosophers are very careful in using the two words. *Karma* is bondage and is related to *Kārma Mala* which concerns *Jīva.* It cannot go with *Jnāna* which is pure and independent of any commitment. *Śiva* is free to act.

v. Grace or self-revelation -- *Anugrah*.

Swāmī Lakṣman Joo explains that 'each of these acts is also accomplished by the individual soul'[a]. In this regard the esoteric aspect of the *Krama* (*Pañcārtha*) system, as experienced by an advancing *yogī*, is given below[b]:

i. Whatever appears through the successive functioning of the deities or perceptual functions, is *Ābhāsana*. It is *Sṛṣti*.

ii. Relishing of the experience till it is maintained by the deity of preservation is called *Raktī*. It is *Sthiti*.

iii. Knowledge of withdrawal of an object at the time of *Vimarśa* represents *Saṁhāra*.

iv. When withdrawal of the experience of manifoldness generates various impressions (*Saṁskāras*) of doubt, inwardly it becomes the germ of *saṁsāra* and is bound to spring forth into existence again. This concealment of the real nature of self is *Vilaya* or *bījāvasthāpana*. It is *pidhāna*.

v. When all doubt and any other experience of the time are burnt to sameness with the fire of consciousness, the *yogī* enters the state of Grace[c], and the true self is revealed to him. This is *Anugraha* or *Vilāpana* by *Haṭha Pāka*.

This is the five-fold glory of the sportive-conduct of Divinity—both in *Śiva* and in *Jīva* as summed up below:

Five acts of *Śiva—Sṛṣti, Sthiti, Saṁhāra, Pidhāna, Anugraha.*

Five acts of *Jīva—Ābhāsana, Raktī, Vimarśana, Bījāvasthāpana, Vilāpana.*

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[a] Kashmir Śaivism - the secret supreme p.67

[b] cf. *Pr. Hr. Sūtra* 11.
Also see note 1 of verse 36 of *Sakalajananīstava* in this book.

[c] By the process of *Haṭhapāka*, *Yogī* enters the state of grace. This is a persistent process of reducing completely the world of experience to oneness with the real essence of the experient. This device is called *Alaṁgrāsa (svātmasātkaraṇaṁ)*— bringing the object of experience to sameness with the self, when no impression or germ of *saṁsāra* as separate from consciousness is allowed to remain.

Glory of the wonderful acts of the Divine Mother is praised in periphrasis:

यस्मिन्मनागपि नवाम्बुजपत्रगौरि !
गौरि ! प्रसादमधुरां दृशमादधासि ।
तस्मिन्निरन्तरमनंगशरावकीर्ण–
सीमन्तिनीनयनसन्ततयः पतन्ति ।।६।।

6. *yasmin manāgapi navāmbujapatragauri !*
Gauri ! prasādamadhurām dṛśamādadhāsi ;
tasminnirantaramanaṅgaśarāvakīrṇa-
sīmantinīnayanasantatayah patanti.

O *Gauri*[1] ; Thou of pinkish-white complexion like that of a fresh blossomed lotus ! upon whom Thou art pleased to cast a cordial glance[2] even once.[3]

O *Gauri*[4], the pure and pious power of *Śiva !* for him the outspreading faculties of the attracting senses[5] (sense operations) along with their source, the mind, cease to function as such ; as if the series of sharp-shooting flower-arrows of the cupid[6], lose their bewitching performance (on one's realizing the Supreme Self).

1. *Gauri* is defined in *Devī Purāṇa*[a] as one who, after getting burnt (as *Sati*) in *yogāgni*– the *yoga-* fire, was born again as the daughter of King *Himālaya,* now with white complexion like that of a conch, a *kumuda* flower and the moon (all white). Whiteness is stressed upon to suggest the purity and perfection of Divinity i.e. *Pārvatī.*

   In *yogic* parlance this means that *Parā Śakti* reveals itself by grace in a state of *śuddha sattva* (clear conscience) shining in divine magnificence without any taint of colour etc. *Gauri* is therefore called *kātyāyanī*[b], the sum total of the light of all deities.

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a. योगाग्निना तु या दग्धा पुनर्जाता हिमालयात् ।
शंखकुन्देन्दुवर्णा च तस्माद्गौरीति सा स्मृता ।। - *De. Pu.*

b. See name 80 of *Bhavānīnāmasahasrastutih* by the author.

Gauri is the presiding deity of *Kānyakubja Śakti Pītha.*[a]

2. Devotion blossoms forth by divine grace by which the empirical individual turns to and realizes his essential divine nature. This transmission of power (*śaktipāta*) occurs either by glance, by touch, by word or by mere will. Grace through a glance is more commonly spoken of than the other forms.
3. The word '*manāgapi*' in the verse usually means 'even a small measure'. But grace does not descend by piece-meal, it descends in constant effulgence, even without any ceremony or practice like concentration of mind, etc.[b] It is instant and descends in its fullness. Therefore the meaning applicable to the phrase in the context should be taken as 'even once'.
4. The name *Gauri* is repeated in the verse to express subtlety of the pure and pious nature of *Pārvati* who is in eternal unity with Lord *Śiva.*
5. The lexical meaning of ***sīmantinī*** is woman. Here it connotes the attracting sense operations.
6. The word-meaning of the latter part of the verse appears obscene. According to the symbolic meaning as explained by Masters, Cupid (*anaṅga*) stands for mind. Just as cupid has no limbs, or mind, which is only a series or bundle of mental processes, has no form. The faculties of senses arising from the mind are like a series of flower-arrows issued from the flower-bow of cupid. All thoughts (impressions) get merged into divinity on realization of the self just as all rivers flow into the ocean which is always full.[c] '*Paṭanti*' therefore should mean to get merged (*samāptī bhavanti*) and not mere 'fall'. The same idea has clearly been put forth by *Utpaladeva*[d] :

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[a] कान्यकुब्जे तथा गौरी। *Pad. Pu.*

[b] सकृद्विभातं सर्वज्ञं नोपचारः कथंचन। Gaud. Kari. III.36

[c] आपूर्यमाणमचलप्रतिष्ठमिति० *Bh. G.* II-70

[d] आमनोक्षवलयस्य वृत्तयः
सर्वतः शिथिलवृत्तयोऽपि ताः।
त्वामवाप्य दृढदीर्घसंविदो
नाथ! भक्तिधनसोष्मणां कथम्।। *Śivas* XVIII-17

"O Lord ! it is surprizing to find that the senses right from the mind, (which are) always fickle, become steady in knowledge on attaining Thee, for those who are glowing with devotion to Thee'.

Divine Grace is further elucidated by an example:

पृथ्वीभुजोऽप्युदयनप्रवरस्य[a] तस्य
विद्याधरप्रणतिचुम्बितपादपीठः ।
यच्चक्रवर्तिपदवीप्रणयः स एष
त्वत्पादपङ्कजरजःकणजः प्रसादः ॥७॥

7. *pṛthībhujo' pyudayanapravarasya[a] tasya*
vidyādharāpraṇaticumbitapādapīthah;
yaccakravartipadavīpraṇaya sa eṣa
tvatpādapaṅkajarajahkaṇajah prasādah.

(O *Devī !*) It was through Grace[1] emerging from the dust particles of Thy Lotus Feet that king *Udayana Pravara* [2] was blessed to be the majestic emperor, at whose foot-stool the semi-divine-beings[3] *(vidyādharas)* bowed their heads and which they touched to show reverence.

EXPLANATORY NOTES

1. Divine Grace is unconditional. It is the free and soverign will of *Parā Śakti*, to bless a *sādhaka* who is understood to be free from the subtlest traits of ego. It is *bindu*, the point on the locus between anywhere and everywhere, virtually not to be obtained by any human effort.[b] It may descend on anyone, whomever it chooses at any time and anywhere.[c] It is beyond the human brain to understand the play of Grace, which is spontaneous and comes unaware. Only the brave in awareness of the Divine, may rise to the occasion. This

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*. प्रभवस्य *(prabhavasya)* इति पाठ

[a] न तु अत्र स्वात्मीयः पुरुषकारः कोऽपि निर्वहति।
Abhinavagupta in comm. of .. Is. Prat. p.7

[b] यमेवैष वृणुते तेन लभ्यः । *Katha* Up. I.ii.23

is what is suggestively meant by 'Grace emerging from the dust particles of the lotus feet of *Parā Śakti*'.

2. *Udayana Pravara* must have been an ordinary king, who as a result of intense devotion to Mother *Śakti*, was blessed by Her to become the sovereign emperor. This allusion could not be traced. His son *Naravāhanadatta* became emperor by Divine blessings. Since '*Pravara*' means 'the most excellent' it may refer to the son of *Udayana*.
3. *Vidyādharas*, according to *Vāmakeśvara Tantra*, are semi-divine-beings, who are well established in the knowledge of spiritual accomplishment *(siddhi vidyas)*. This may also mean that those who are well -versed in the eighteen kinds of knowledge as listed in the *Vāyavīya Purāṇa*. There is also a species of *Devas* called *Vidyādharas*. But the applied meaning in this context refers to those extra-ordinary people who are well-versed in spiritual knowledge but have not yet realized their unity with the supreme power. They are pure souls waiting for Divine Grace.

   Naravāhanadatta, also called *Udayana Pravara (Udayana's* excellent son), was according to a story in *Kathāsaritasāgara*, a king gifted with earnest devotion, as a reesult of which he was graced with the emperorship of *Vidyādharas*.[a]

Earnest *Sādhakas* are ever engrossed in divine contemplation and meditation throughout the three means of liberation:

कल्पद्रुमप्रसवकल्पितचित्रपूजा-
मुद्दीपितप्रियतमामदरक्तगीतिम् ।
नित्यं भवानि ! भवतीमुपवीणयन्ति
विद्याधराः कनकशैलगुहागृहेषु ।।८।।

8. *kalpadrumaprasavakalpitacitrapūjā-*
muddipitapriyatamāmadaraktagītim ;
nityam Bhavāni ! bhavatīmupavīnayanti
vidyādharāh kanakaśailaguhāgraheśu.

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[a] See also note i of verse 8

O *Bhavānī !* semi-divine-beings (*vidyādharas*) having offered surprising worship with flowers of *kalpavṛkṣa* and got illumined with the singing of Thy names in divine rapture, constantly play on lutes in the inner recesses of the caves of *Sumeru* (Gold) Mount, for Thy gracious pleasure.[1]

EXPLANATORY NOTES

1. Regarding the esoteric meaning of this verse, as explained by the Great Master *Swāmi Lakṣman Joo,* the key points are given hereunder:–

   Vidyādharas are the earnest *sādhakas*[a] endowed with sharp intellect. They are said to be '*kincitjñāh*', who are neither ignorant nor fully aware of the spiritual Truth.

   citrapūjā– surprising worship is the offering of sense organs as flowers to the deity. It is *āṇavopāya,* the gross means of approaching the Supreme by disposition of the parts of the body in a particular way.

   Kalpadruma (desire granting tree of the heaven) is taken to be the gross body, whose sense organs are used as flowers for worship. It is through this body that human beings can either realize the self or keep rolling in *Janmāntaras.*

   Priyatamā madaraktagīti– singing in divine rapture means sticking to deep contemplation (*parāmarśa*) so that worship becomes spontaneous. This refers to *śāktopāya,* the subtle means of *sādhana* for spiritual enlightenment for this develops with one pointedness of mind.

   Upavīnayanti– 'constantly play on lute' means being engrossed in deep meditation where I-consciousness merges in Supreme consciousness. This is *śāmbhavopāya,* the subtlest and direct means which may come by Divine Grace, where realization of the self is spontaneous. This is *Pūrṇa Vimarśa* of *śāmbhava samāveśa.*

   Kanakaśailaguhāgṛheṣu–'the inner recesses of the caves of

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a. विद्याधरा: किंचित्ज्ञा: (Explained in note 3 of verse 7).

Sumeru Mount' means '*saṁvit Dhāmni'*, in the subtlest and pure internal corners of organs (*antahkaraṇas*). This is total transformation of *Jīva* into Supreme Power, *Parā Śakti*.

According to these practical hints the meaning of the verse will be:

O *Bhavāni*, the Supreme Power that brings about the play of the universe ! earnest aspirants worship Thee in a surprising way by offering their senses (sound, touch etc.) as flowers which they collect from the *Kalpavṛkṣa*, the individual gross body.[a] Dissolving their ego thus, they enter the field of singing Thy names in divine rapture that streams them into deep concentration.[b] On being favoured with the grace of intense awareness, they constantly play on the subtlest lute of Thy true self in the internal abode of knowledge[c] (*Samvid Dhāmni*) or in the interior chambers of subtle organs (perfectly purified *Aṅtahkaraṇa)* which are like the cavernous abodes on the golden Mount of *Sumeru*—the *sahasrāra*.

In conclusion it will be right to quote *Utpaladeva*— "He whose way of *sādhanā* consists of bathing in and drinking of the nectar of love and the like, for him there is rest in supreme peace in the initial, the middle and the final states."[d]

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[a] This is called *śākta-pūjā*, which aims at detachment of mind from the elements and thus its assuming the nature of pure and free self. This is also known as *Bhūtaśuddhi*. *Śiva Sūtras* III.5

[b] This is *śākta-japa*—Constant remembrance of the Supreme I-consciousness, when the yogī's usual conversation constitutes muttering of prayer—*Kath*ā Japah, (कथा जपः ।) Śiva Sūtras III.27.

[c] This is *śākta-samāveś*—absorption of the individual consciousness in the divine. Refer *Śiva Sūtra* I.6 . शक्तिचक्रसन्धाने विश्वसंहारः ।

[d] यस्य भक्तिसुधास्नानपानादिविधिसाधनम् । तस्य प्रारब्धमध्यान्तदशासूच्चैः सुखासिका ।।
Śivas XVI.17

It is the Divine Grace emanating from the feet (knowledge and action aspects) of *Parā Śakti* that destroys ignorance and bestows liberation :

लक्ष्मीवशीकरणकर्मणि कामिनीना-
माऽकर्षणव्यतिकरेषु च सिद्धमन्त्रः ।
नीरन्ध्रमोहतिमिरच्छिदुरप्रदीपो
देवि ! त्वदंघ्रिजनितो जयति प्रसादः ।।९।।

9. *Lakṣmīvaśīkaraṇakarmaṇi kāminīnām -*
ākarṣaṇavyatikareṣu ca siddhamantrah ;
nīrandhramohatimiracchidurapradīpo
Devi ! tvadaṅghrijanito jayati prasādah.

O Devi ! Divine Grace emanating from thy Feet[1] is Supreme. It is the accomplished incantation for the success of efforts in consolidating the desires of all outward enjoyments[2] to one-pointedness of mind for obtaining Thy devotion, which in itself, is the prosperity of liberation.[3] It is like a light lit to destroy the (gross) darkness of ignorance.

EXPLANATORY NOTES

1. The feet of *Parā Śakti* always represent the powers of knowledge and action *(Jñāna-Kriyā Śakti)* as the activity of consciousness is universal throughout. This connotes that 'the nature of Reality is awareness which has absolute freedom of knowledge and activity.[a]
2. The lexical meaning of *'kāminīnām'* in the original verse is 'of lovely, affectionate or beautiful women'. In the present context this connotes 'the powers of senses' or more rightly 'the desires of all outward enjoyments' which are the distracting agents to lead an aspirant astray.
3. When devotion is intense, I-consciousness or ego loses its hold on the body. Persistence of that state confers perennial joy of the

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[a] चैतन्यमात्मा ।। S.Su.1.1

supreme self and that, in fact, is liberation. There can be no better prosperity than liberation from the bondage of action and attachments to the world. So liberation is rightly called *Mokṣa Lakṣmī.*

Even the consorts of gods long for Divine Grace :

देवि ! त्वदङ्घ्रिनखरत्नभुवो मयूखा:
प्रत्यग्रमौक्तिकरुचो मुदमुद्वहन्ति ।
सेवानतिव्यतिकरे सुरसुन्दरीणां
सीमन्तसीम्नि कुसुमस्तबकायितं यै: ।।१० ।।

10. *Devi ! tvadaṅghrinakharatnabhuvo mayūkhah*
pratyagramauktikaruco mudamudvahanti ;
sevānativyatikare surasundarīnām
sīmaṅtasīmni kusumastabakāyitam yaih.

O Devi, the self-effulgent power ! the flashing rays of Grace emanating from the gem-like nails[1] of Thy feet, bright with lovely lustre of pure pearls,[2] perpetuate satisfying delight. By these (flashing beams) the plaiting lines of hair[3] on the heads of the consorts of gods *(surasundarīs* or *Indriyadevīs)*[4] are adorned as if with clusters of flowers, virtually blending together servitude[5] and surrender to deliberation.

EXPLANATORY NOTES

1. '*Nails*' represent the *Śakti-Cakra*—the group of *śaktīs* of senses through which spread beams of grace, just as beams of a light-house spread on ship routes in an ocean.
2. 'Lustre of pure pearls' suggests the unfoldment of divine powers—*Śakti-Vikāsa.* Then there is concentrated attention on the inner consciousness even when the senses are open to their respective objects.
3. 'Plaiting lines of hair etc.—The groups or *śaktis* of the senses shine with divine lustre on being turned back to blend in one spiritual

super-sense for tasting the Divine.[a] This, no doubt, is as hard a task as walking over the razor's edge[b] as is said by the wise.

4. By 'consorts of gods' is connoted the groups of senses turned round and directed to spiritual practices. The outgoing senses *(Indriyas)* are thus trained to converge back to their source. Then these are called *karaṇesvaris* or *surasundaris* as they help the *sādhaka* towards God-realization.
5. 'Servitude' in spiritual parlance connotes perseverance of spiritual practices undertaken under the proper instructions of a preceptor.

The three aspects of the splendour of *śakti* recognised as one reality of light—*Jyotirmayī:*

मूर्ध्नि स्फुरत्तुहिनदीधिति दीप्तिदीप्तं

मध्ये ललाटममरायुधरश्मिचित्रम् ।

हृच्चक्रचुम्बि हुतबुक्कणिकानुरूपं

ज्योतिर्यदेतदिदमम्ब ! तव स्वरूपम् ।।११।।

11. mūrdhni sphurattuhinadīdhitidīptidīptam
madhye lalāṭamamrāyudharaśmicitram ;
hṛccakracumbi hutabuk-kaṇikānurūpam
jyotiryadetadidamamba ! tava svarūpam.

O Mother ! the splendour[1] of supreme spirit that shines like cool rays of the moon on Thy head, like the multi-hued beams of rainbow in the middle of Thy forehead and like sparks of fire touching the heart (*anāhata cakra*), is verily Thy glorious Reality.[2]

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a. आवृत्तचक्षुरमृतत्वमश्नन् । Katha Up. II.i.1
b. क्षुरस्यधारानिषितादुरत्यया दुर्गमपथस्तत्कवयो वदन्ति । ibid III-14

EXPLANATORY NOES

1. ज्योतिः परं शाक्तं तेजः ।
2. In short it is - "O Mother ! Thou art *Jyotirmayī* in your three aspects *Icchā, Jñāna* and *Kriyā śaktis,* when *Jñāna* aspect predominates". The three aspects predominating over *Kriyā* aspect are described in verse 1 of hymn 1.

The Supreme Mother realized as *Vāṅmayī :*

रूपं तव स्फुरितचन्द्रमरीचिगौर -
मालोकते शिरसि वागदिधैवतं यः ।
निःसीमसूक्तिरचनामृतनिर्भरस्य
तस्य प्रसादमधुराः प्रसरन्ति वाचः ।।१२।।

12. rūpam tava sphuritacandramarīcigaura -
mālokate śirasi vāgadidhaivatam yah;
nihsīmasūktiracanāmṛtanirbharasya
tasya prasādamadhurāh prasaranti vācah.

(That devotee) who perceives Thyself as the origin of all sound,[1] flashing in his head[2] like white beams of the moon, (he) is endowed with nectarial wise sayings which flow from his mouth in free and clear expressions with your sweet grace.

EXPLANATORY NOTES

1. According to *āṇavopāya,* Goddess *Tripurā* is Vāṅmayī or *bījākṣararūpā.* She is *Mantramayī,* residing in the sacred seed letter — *'vāgbīje prathame sthitā,* (verse 2 Hymn 1). But according to sāktopāya as explained here, the goddess is *Ahamvimarśarūpāṃ* deliberation on 'I am the Supreme Conscious Self 'etc.
2. By head is meant the *ūrdhvadvādaśānta,* the upper limit of twelve units of concentration on the self.

Appreciation of *Tripurā Bhagavatī* in Her knowledge aspect (meditation and its fruit) :

सिन्दूर पांसुपटलच्छुरितामिव द्यां
त्वत्तेजसा जतुरसस्नपितामिवोर्वीम् ।
य: पश्यति क्षण[a]मपि त्रिपुरे ! विहाय
व्रीडां मृडानि ! सुदृशस्तमनुद्रवन्ति ।।१३।।

13. sindūra pāṁsupṭalacchuritāmiva dyām
tvat-tejasā jaturasasnapitāmivorvīm;
yah paśyati kṣana[a] api Tripure ! vihāya
vrīḍām mṛḍāni ! sudṛśastamanudravanti.

O Goddess *Tripurā* ! O *Mṛḍānī,* the bestower of grace ! (The devotee) who perceives in meditation, even for a moment,[b] Thy lustrous splendour as if the sky covered with a coat of vermilion[1] dust and the earth steeped in molten lac, his faculties of senses, compared to pretty-eyed women[2], leave their shame[3] of separateness and follow him to get merged with the Supreme Self.

EXPLANATORY NOTES

1. The kind of meditation which is experienced in the heart cavern or *anāhata cakra,* which according to Ṣaṭcakra Nirūpaṇa of Pūrnānanda, is of the colour of vermilion. In Vāmakeśvara Tantra also -- That deliberation is in redness -- *lauhityam tadvimarśaṇam.*
2. Esoterically, the faculties of the senses are compared to pretty - eyed women[c] because the latter, on the physical plane, and the former, on the mental plane, attract objects of transitory enjoyments which distract them from their source of true joy and perennial peace. Such comparisons are common in Tantra lore, especially in *Śākta* cult, most probably for bringing home to the aspirant of common intellect the efficacy of subtle expressions.

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a. (क्षण) ksaṇam is a measure of time equal to 48 minutes.

b. लौहित्यं तद्विमर्शनम्

c.. सुदृश इन्द्रियवृत्तय इति रहस्यार्थ: सद्गुरुभि: कथित: ।

3. Shamem *vrīḍā* or *lajjā*, is a quality of the sense of duality, just as the sense of fear is. Upanisads say, '*dvitiyādvai bhayam bhavati*' 'There is fear when there are two[a]. Likewise there is shame when there is the feeling of separateness. 'Leaving of shame',[b] therefore, is an experience of the feeling of oneness of self.

Another form of the above mentioned meditation with its fruit:

मातर्मुहूर्तमपि यः स्मरति स्वरूपं
लाक्षारसप्रसरतन्तुनिभं भवत्याः ।
ध्यायन्त्यनन्यमनसस्तमनङ्गतप्ताः
प्रद्युम्नसीम्नि सुभगत्वगुणं तरुण्यः ।।१४ ।।

14. mātarmuhūrtamapi yah smarati svarūpam
lākṣārasaprasaratańtunibham bhavatyā ;
dyāyańtyananyamanasastamanańgataptāh
pradyumnasīmni subhagatvagunam taruṇyah.

O Mother ! deliberating even for a short portion of time[1] *(muhūrta)* on your natural state, rising like a thin cord of molten lac[2], one's agitated faculties of the senses bereft of their monitor, the mind, become concentrated and direct their energies[3] consolidated in exalted power of one-pointedness on that devotee who has won their favour, just as youthful maidens infatuated with earthly love and tortured by the cupid,[4] only think of their favourite beloved. [What is implied is that all the faculties of the outgoing (distracting) senses turn back to the source to form the nectar of bliss.]

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a. द्वितीयाद्वै भयं भवति । Brh. up. I-4-2
b. एतेनाभिन्नता दर्शिता यतः द्वितीयाद्वै लज्जा इत्याप्तवाक्योऽत्र ।

EXPLANATORY NOTES

1. 'Muhūrta' is a period of 48 minutes (or two *Ghaṭikās*[a] of 24 minutes each). This is an auspicious period of time during which the Divine Touch lasts. It is the, maximum span of *viṣuvat kāla*, the equinox of divine revelation.
2. 'This cord of molten lac' is illustrative of the instant rise of suṣumṇā from *adah* (lower) *kuṇḍalinī* to *ūrdhva* (upper) *kuṇḍalinī*, the heart plexus, like lightning in crimson colour.
3. Instead of getting distracted and wandering in an ordinary or common course, all the energies of the senses turn back and converge to the exalted power[b] of one-pointedness for merging into the Eternal Divine source of Beauty. How well is this expressed by Utpaladeva: 'The faculties of these senses, while resting on their very objects, provide Thy lovers with the wine of immortality for Thy worship'.[c]
4. Cupid is called *anaṅga*, one without limbs. This meaning is applicable to the mind also, as it is a bundle of mental processes only. It too has no limbs. Hence the comparison of mind with Cupid helps us to understand the esoteric meaning of the verse. *Anaṅgataptā* means the faculties of the senses agitated by the turbulent mind just as amorous women are inflicted with pangs of love by Cupid.

Magnificence of the Goddess *Tripurā* :

योऽयं चकास्ति गगनार्णवरत्नमिन्दु-
यौंऽयं सुरासुरगुरुः पुरुषः पुराणः ।
यद्वाममर्धमिदमन्धकसूदनस्य
देवि ! त्वमेव तदिति प्रतिपादयन्ति ।।१५ ।।

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a. मुहूर्त घटिकाद्वयम् । A Muhūrta consists of two Ghaṭikas of 24 minutes each.

b. 'प्रकृष्टं द्युम्नं बलम्' इति प्रद्युम्नम् ।

c. अधिष्ठायैव विषयानिमाः करणवृत्तयः ।
भक्तानां प्रेषयन्ति त्वत्पूजार्थममृतासवम् ।। Sivas. XVII-16

15. yo'ayam cakāsti gaganārṇavaratnaminduh
yo'ayam surāsuraguruh puruṣah purāṇah ;
yadvāmamardhamidamandhakasūdanasya
Devi ! tvameva taditi pratipādayanti.

What causes the moon to shine in the sky just like jewel in the ocean,[1] who is the Primeval Being, the preceptor of the celestials and the demons[2] and what illuminates Śiva, the conqueror of desires, as the better half,[3] O Goddess *Tripurā* ! Thou art verily all that. This knowledge is handed down traditionally by the wise.

EXPLANATORY NOTES

1. Splendour of *Tripurā* is described in the first verse of the first hymn (*aiṅdraseva* etc.) with predominance of *Kriyā Śakti* in the field of *Āṇavopāya.*
2. The same splendour of the Goddess is expressed in the second line of this verse with predominance of *Jñāna Śakti* on the basis of Śāktopāya. This is for the advanced aspirant who, with one-pointedness of mind, approaches that Reality, which is not within the range of utterance.
3. All desires stand conqured for the aspirant who is blessed with *Tīvra* (intense) *śaktipāta* through *Śambhavopāya.* This refers to the third line of this verse. Therefore, the order of the three aspects of śakti, given in this verse is:

i. Kriyā Śakti (the moon on the crest).

ii. Jñāna Śakti (the Primeval Being).

iii. Icchā Śakti *(Ardhanārīśvara Śiva).*

In association with *Śakti* only, *Śiva* becomes the chief actor of the drama of this universe:

इच्छानुरूपमनुरूपगुणप्रकर्षं
संड्.कर्षणि ! त्वमभिमृष्य[a] यदा बिभर्ति।
जायेत स त्रिभुवनैकगुरुस्तदानीं
देव: शिवोऽपि[b] भुवनत्रयसूत्रधार: ।।१६।।

16. Icchānurūpamanurūpa gunaprakarṣam
Saṅkarṣaṇī ! tvamabhimṛṣya[a] yadā bibharti;
Jāyeta sa tribhuvanaikagurustadānīm
Devah Śivo'pi[b] bhuvanatrayasūtradhārah.

O *Pārvatī*, called *Saṅkarṣaṇī*[1], the power to attract *Śiva* for manifestation ! when, out of your free will, you display the three basic qualities in fullness of deliberation, in close association[2] with *Śiva*, the protector of the three worlds (then) He becomes pleased to be the stage-manager[3] of the three-act-play of this cosmic existence.

EXPLANATORY NOTES

1. Who manifests the splendour of *Para Bhairava Śiva* to dissolve delusion. For details see Bhavānīnāmasahasrastutih name 76 (Tr. & commentary by the author).
2. *Abhimṛṣya* (lit. having touched) conveys that *Śakti,* in close association with Śiva alone, produces the universal manifestation. Whatever *Śiva* wills, Śakti assumes that form right from the category Śiva to Earth. 'Without Śakti, Śiva could not even move'.[c] *Abhisṛtya* (or *anusṛtya*), the alternate reading conveys that 'the universal Mother *(Śakti)* is Supreme, by whose will, *Bhairava,* the

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a. Alternate reading : (1) अभिसृत्य-abhisṛtya (2) अनुसृत्य-anusṛtya = having accepted, approached or followed.

b. api(अपि) conveys no meaning. Here only used to suit the rhyme.

c. शिव: शक्त्या युक्तो यदि भवति शक्त: प्रभवितुं।
न चेदेवं देवो .. .. स्पन्दितुमपि।। Ā. Lah. 1

Time, creates this universe, all animate and inanimate, from the mountain to the ant'.[a]

3. The universe is a great drama of creation, preservation and dissolution. Lord *Śiva,* in association with His *Śakti,* is depicted as the seasoned actor, as is said[b] : "The three worlds are but the dancing hall of God Śiva. The king of dancers is the Supreme God Himself. The audience, the actors and the stage are evolved and ordered by the Lord from his own self in association with his *Śakti".* (Tr. Dr. S.Radhakrishnan).

Now is described *'Rājasa Dhyānam'* for those whose intellect has become pure but still has traces of desire in it :

रुद्राणि ! विद्रुममयीं प्रतिमामिव त्वां
ये चिन्तयन्त्यरुणकान्तिमनन्यरूपाम् ।
तानेत्य पक्ष्मलदृशः प्रसभं भजन्ते
कण्ठावसक्तमृदुबाहुलतास्तरुण्यः । ।१७ । ।

17. Rudrāṇi ! vidrumamayīm pratimāmiva tvām
ye ciṅtayaṅtyaruṇakāṅtimananyarūpām;
tānetya pakṣmaladṛśah prasabham bhajante
kaṇṭhāvasakta mṛdubāhulatāstaruṇyah.

O *Pārvatī,* the wife of *Rudra-Śiva*[1] ! Those devotees who out of Thy wonderful grace, perceive Thy unique appearance during meditation as reddish effulgence[2] of the rising sun, a likeness of the red wood of a coral

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a. भैरवरूपी कालः सृजति जगत्स्थावरादि कीटान्तम् ।
इच्छावशेन यस्याः सा त्वं भुवनाम्बिका जयसि ।। Kāl st. 6

b. जगत्त्रयं शाम्भवनर्तनस्थली
नटाधिराजोऽत्र परः शिवः स्वयम् ।
सभा नटो रंग इति व्यवस्थितिः
स्वरूपतः शक्तियुतात् प्रपञ्चितः ।। St. raj. Ver.4

tree, to them the powerful faculties of senses (lit. youthful women[3] of beautiful and big eye-lashes) submit themselves or come under control (lit. serve[4]) and with their powers of subtle *prāṇa*[5] and *apāna* (lit. slender arms) persistently[6] (lit. with the force of loving earnestness) immerse themselves, in a particular way, into the middle path called the *suṣumṇā mārga* (lit. embrace their necks).

EXPLANATORY NOTES

1. The goddess is addressed here as *Rudrāṇī* who is like langauge with its meaning inseparably related to *Śiva*, also called *Rudra* because it is by His grace that all miseries of birth etc. take to flight[a].
2. By the phrase 'reddish effulgence of the rising sun etc.' some people mean that this verse (also such other verses) depict *Rājasa Dhyāna* (passioned meditation) but a *sādhaka* has to note carefully that it refers to the brightness (of the goddess) that is beyond rising and setting, like the Sun, for the vision of the witness can never be lost, because it is imperishable.[b] It is the essential lustre of the deity--*Sāttvika Teja*. It is *Kāntih*, divine beauty or loveliness of *Kāmakalā Tripurasundarī*, that reveals the essential nature in a red flash during meditation. The *Kuṇḍalinī*, on awaking, flashes forth like the red lightning through suṣumnā and blossoms into the peace-giving lustre of divine beauty which cannot be expressed in words.

3,4. "Youthful women etc.................................... serve".

Youthful women etc. connote the powerful faculties of the senses (*indrya vṛttaya*h) which bring consciousness to individual limitations. The senses attracted by the objects of enjoyments lead a person to a pleasant enjoyment which is ultimately connected with the body. "Pleasures born of contact are only sources of pain. O son of Kunti ! they have a beginning and an end. The wise man does not indulge in them"[c], says Lord Krisṇa. These also prevent the person from choosing the good. The good is that which leads one to God, the Absolute, whch is beyond the body-consciousness and which is eternal bliss. The wise yogīs alone prefer the good to the pleasant; so they see God.[a] As the *Kathopaniṣad* says : "The self-existent Lord created the senses projecting outward to catch their respective objects. Therefore they proceed outward to revel with their objects. As a result, no person has a consciousness of the Self. But a rare discriminating person, aspiring for immortality, turns the consciousness to itself within and becomes one with the eternal *Ātman*".[b]

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[a] रुद्रस्य जन्मादिरुजां द्रावयितुः शिवस्य सम्बन्धिनी शक्तिः ।
Harabhaṭṭi Vol.I p.53

[b] 'न हि द्रष्टुर्दष्टेर्विपरिलोपो विद्यतेऽविनाशित्वात्' Brh. Up. IV-iii-23

[c] ये हि संस्पर्शजा भोगा दुःख योनय एव ते ।
आद्यन्तवन्तः कौन्तेय न तेषु रमते बुधः ।। *Bhag.* V-22

'The senses projecting outward' are compared to 'youthful women of beauty with big eye lashes', who distract a person to the pleasant objects of transitory nature, bringing their relative pain. But the brave who choose the good, being of refined intellect, turn the faculties of the senses about by following yogic practices sincerely. The steady control of the senses (*sthiramindriyadhāranām*[c]) affords them one-pointed strength. All the faculties of senses (compared to youthful women) become his helpers towards realization of the ultimate Truth. Thus they 'serve' the *yogī.*

Aṣṭāvakra teaches King *Janaka* in a similar strain : "Seeing the desireless lion (seeker after Truth) those elephants (sense-objects), quietly take to heels or, if unable to run away, serve him like flatterers".[d]

It is necessary, therefore, to note that several verses in the *Pañcastavī* bearing on *Kuṇḍalinī Yoga* (in contrast to the other *yogas*) make use of sex symbolism. There is no comparison between the bliss of that Supreme Joy and the pleasure of the senses, as the Śruti declares- "On a particle of this very bliss other beings live".[e]

5. 'The subtle airs of Prāṇa and Apāna' are compared to the slender arms of a beloved who has surrendered herself to her lover. This connotes that the two vital airs, on a successful attempt in yoga and by

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a. For reference see *Sanatasujātīya* IV-14.

b. पराञ्चि खानि व्यतृणत् स्वयंभूस्तस्मात्पराङ्.पश्यति नान्तरात्मन् ।
कश्चिद्धीरः प्रत्यगात्मानमैक्षदावृत्तचक्षुरमृततत्वमिच्छन् ।। *Kath.* Up. II.

c. स्थिरमिन्द्रियधारणाम् ।

d. निर्वासनं हरिं दृष्टवा तूर्ष्णीं विषयदन्तिनः ।
पलायन्ते न शक्तास्ते सेवन्ते कृतचाटवः ।। *Aṣṭ. Gita* XVIII-47.

e. एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति ।। *Brh. Up. IV.iii.32* divine grace enter the middle path, which is very narrow and thin, and where the latent power blooms. Universal oneness is experienced by this *Śāktopāya* according to Kashmir Śaiva philosophy.

According to *Śākta* doctrine when the latent power (*kuṇḍalinī*) is roused, it has to pass through the central channel called *Suṣumṇā*, which is extremely thin. On both sides there are the two nerve channels one representing the principle of heat, the Sun, the other representing the principle of coolness (bliss), the moon. The nerves go up embracing the central channel like the two arms of a woman clasped round the neck of her lover by a beloved. At *Ājnā Cakra* the two channels (*Iḍā* and *Piṅgalā*) get absorbed in the *Suṣumṇā* which blooms forth in divine splendour at *Sahasrāra* and beyond.

What the verse conveys is that in the state of knowledge (Jňāna daśā) the otherwise distracting senses become closely intent (*tatpara*) on their object of aspiration. Then human consciousness transmutes into the Divine Consciousness. In this state "all the faculties of senses come to repose along with mind, and intellect does not waver. That is the highest goal of life"[a] In Tantric tradition this refers to union of *Kuṇḍalinī* with Her Lord in *Sahasrāra*.

6. "Persistently ....embrace etc."

Since the union, as stated above, cannot be sustained for long, the *kuṇḍalini* power soon comes back to take its place, leaving in its wake the experience of illumination and joy.[b] The yogī has to practise the discipline continuously till it becomes a normalised phenomenon, and the power freely goes up to stay there. Then he is called the *Jīvanmukta*, as he still continues to live in the body till the exhaustion of all the previous actions, even of their impressions on the mind.

The normalised phenomenon is the complete development of the faculty of the first splendour (*prathamābhāsa)* where the seer, sight and seen along with any impression unconsciously left in the mind get

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a. यदा पञ्चावतिष्ठन्ते ज्ञानानि मनसा सह ।
बुद्धिश्च न विचेष्टति तामाहु: परमां गतिम् ।। *Katha Up. II-iii-10*

b. cf. *Paňcastavī* IV-6 : मूलालवालकुहरादुदिता०
Saundaryalaharī 10, 11 : महीं मूलाधारे० ; सुधाधारासारैरिति०

absorbed in the Supreme doer.[a] The discipline gets spontaneously persistent when the *yogī* gets established on his seat in the middle state of *Prāṇa* (like the sun ever shining in mid-day), where the two vital airs meet. Then there is continuous awareness of Supreme Consciousness.[b]

That is the state where the powerful and attractive faculties of the senses (lit. youthful and beautiful women) come under complete control. They serve the *yogī.*

The same kind of meditation is elucidated in a different periphrasis i.e. *Kāmarāja Bīja.*

त्वद्रूपमुल्लसितदाडिमपुष्परक्त-
मुदभावयेन्मदनदैवतमक्षरं यः ।
तं रूपहीनमपि मन्मथनिर्विशेष-
मालोकयन्त्युरुनितम्बभरास्तरुण्यः । ।१८ । ।

18. tvadrūpamullasitadāḍimapuṣparakta-
mudbhāvayenmadanadaivatamakṣaram yah ;
tam rūpahīnampi manmathanirviśeṣ-
mālokayantyurunitambabharāstaruṇyah.

He (Thy devotee) who is in fixed pursuit of (i.e. meditates on) your natural state of beauty (i.e. infallible state of *kāmarāja bīja* or *klīṁ*[1] *bījākṣara)* displayed crimson[2] like a pomegranate blossom (i.e. the hue of rising *kuṇḍalinī*), is adored as the lord of love[3] (i.e. is endowed with supreme beatitude) even if he is himself bereft of beauty (i.e. as the little self is intent on meditation of Thy form

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a. दृष्टिदर्शन दृश्यानि त्यक्त्वा वासनया सह ।
दर्शन प्रथमाभासमात्मानं समुपास्महे । । *Yoga Vās* V-viii-10

b. मध्यमं प्राणमाश्रित्य प्राणापानपथान्तरम् ।
आलम्ब्य ज्ञानशक्तिं च तत्स्थं चैवासनं लभेत् । । *Ne. T.* VI-ii
Also द्वयोर्मध्यगतं नित्यमस्तिनास्तीति पक्षयोः ।
प्रकाशनं प्रकाशानामात्मानं समुपास्महे । । *Yoga Vās*

alone[4]). Such a person (devotee) becomes the object of praise by youthful women (i.e becomes the object of concentration by the powerful faculties of the attracting senses), who are charming with their excellent supporting buttocks (i.e. which are full of radiance as a result of holding to the middle path[5], *Kumbhaka*, of the two vital airs-- prāṇa and *apāna*; or who by holding to the universal self endow the powers of knowledge and action in the full-fledged meditation technically known as *Vikāsa Samādhi*.[6]

EXPLANATORY NOTES

1. *Klīṁ* is the root formula *(bīja mantra)* of Goddess when *Kriyā śạkti* predominates. It is that aspect of *Parā Śakti* when She is pleased to emanate in universal manifestation. (See expl. note no.5 of verse 1 also). This *mantra* is called *kāmarāja bīja* of goddess *kāma-kalā*, the Divine creative will towards the living form.
2. *Rājasa* colour depicting will towards *Vikāsa Samādhi* (or *manmatha bhairava*).
3. Cupid or *Kāmadeva* is the god of beauty in Indian mythology. He is said to be exceedingly handsome. Here this example is given only to deliberate on the beatitude on the Supreme Self-- the supreme Lord of beauty, peace and truth.
4. Meditation on form is the preliminary stage of rising to the state where universal oneness of the self is realised. Before realizing that beatitude the spiritual seeker is 'bereft of beauty'. Being 'bereft of beauty' therefore means 'veiled under egoism'ṃthe little I-consciousnessṃ*mitapramatṛ daśā*.
5. It is by the grace of *Parā Śakti* that through deliberation on the vacuum of *Prāṇa* and *Apāna* (ingress and egress), the two get entrance (merge in) to the middle path (*madhya nāḍī*) and the yogī experiences the Sun of Supreme Consciousness. The sages singing in forest grooves are heard by *Janaka* saying so: "Ever established

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a. प्राणापानौ वहति च समौ यो मिथो ग्रास सक्तौ ।
देहस्थं तं सपदि परमादित्यमाद्यं प्रपद्ये ।। Sām. P.2

between the two, being and non-being, we meditate on the Ātman that illuminates all the luminous bodies".[a]

6. In the Tāntric lore this hints at the attainment of the state of *manmatha bhairava* or *kāmakalā vilāsa*.

Sāttvic meditation on *Vāgīśvarī Sarasvatī* :

ध्यातासि हैमवति ! येन हिमांशुरश्मि-
मालाऽमलद्युतिरकल्मषमानसेन ।
तस्याऽविलम्बमनवद्यमनल्प[b] कल्प-
मल्पैर्दिनैः सृजसि सुन्दरि ! वाग्विलासम् ।।१९ ।।

19. dyātāsi haimavati ! yena himaṁśuraśmi-
mālā-mala dyutirakalmaṣamānasena ;
tasyā-vilambamanavadyamanalpa[b]kalpa-
malpair dinaih sṛjasi sundari ! vāgvilāsam.

O daughter of King *Himālaya*, the celebrated *Umā* ! Thy devotee who, with concentrated mind meditates on Thy supremely pure glory, emanating like a cluster of moon-beams ; O Beauteous one ! Thou dost, without delay, bless him with unlimited power of faultless expression[1] in a few days only.

EXPLANATORY NOTES

1. An expression which is sweet and never harsh to hear is indeed faultless, but lending poetry to the word is far superior and peace-giving even for a violent person. As *Abhinavagupta* puts it 'poetry is the fifth quality of the favour (*anugraha*) of *Saṁvit Devī*-- the

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[a] द्वयोर्मध्यगतं नित्यमस्ति नास्तीति पक्षयोः ।
प्रकाशनं प्रकाशनामात्मानं समुपास्महे ।। *Yoga Vās* V-viii-11

[b] Alternate reading : ananta (अनन्त)

deity of Supreme consciousness, charming in Her profuse decoration.[a]

This meditation is supplementary to that described in verse 14:

आधारमारुतनिरोधवशेन येषां
सिन्दूररंजितसरोजगुणानुकारि।
दीप्तं[b] हृदि स्फुरति देवि ! वपुस्त्वदीयं
ध्यायन्ति तानिह समीहितसिद्धसाध्याः ।।२०।।

20. *ādhāramārutanirodhavaśena yeṣām*
sindūraranjitasarojaguṇānukāri ;
dīptam[b] *hṛdi sphurati Devi ! vapustvadīyam*
dhyāyanti taniha samīhitasidhasādhyāh,

O Self-effulgent goddess ! in whose heart[1] flashes forth Thy shining benign appearance, as a result of the controlled direction of *Prāṇa* in *Mūlādhāra*[2] piercing, as if, the fine fibre of a lotus stalk dyed in vermilion,[3] towards them the much-longed-for *Siddhas* (perfect or accomplished beings) and *Sādhyas* (gods or the accomplishing ones) bear regard.[4]

EXPLANATORY NOTES

1. In *Kuṇḍalinī Yoga*, the heart refers to the centre called *Śakti Kuṇḍalinī*. It is the place in a *yogī's* body, where *Viśudhi Cakra* is in operation at the base of the throat, *kaṇtha-mūla-sthāna*. The egressing prāṇa is directed up towards *Lumbikā (catuṣpatha)* square for *Suṣumnā* to bloom in a shining spark of bliss. This is called *Ūrdhva Recaka* in *prāṇāyāmic* performance of *sādhanā*.

T.A.

[a] कवित्वं पञ्चमं ज्ञेयं सालंकारमनोहरम्।

[b] Alt. rea. तीव्रं -- *tīvram*.

cakras. With control of breath *(Praṇa Śakti),* under the direct instructions of an adept teacher *(Guru yukti),* the latent energy is awakened and by the Mother's grace directed through *Suṣumṇā nāḍī* to the heart (described in note no. 1 above). Since this energy flashes from the base with enormous force, it is called *Vahni Kuṇḍalinī.* The *yogī* can thus control breath, mind and semen.

3. This is a hint about *Suṣumṇā.* On awakening of the Kuṇḍalinī, the *yogī's prāṇa* enters *Brahma Nāḍī,* which is called the Middle Path *(Madhya Mārga).* This passage is extra-ordinarily thin like the fine fibre of a lotus stalk, *bistantutanīyasī,* and with the instant rise of the power it appears vermilion-red. This is the effulgent nature of the goddess in *Kriyā Śakti* aspect. She is *niṣkala,* without any interruption.
4. Even the accomplished and accomplishing beings, who are not touched by desire, are drawn towards the spiritual attainment of such *yogis,* not to speak of those who appraoch them with desire.

This meditation is a supplement to that described in verse 19:

त्वामैन्दवीमिव कलामनुभालदेश–
मुद्भासिताम्बरतलामवलोकयन्त:[a] ।
सद्यो भवानि[b] ! सुधिय: कवयो भवन्ति
त्वं भावनाहितधियां कुलकामधेनु: ।।२१।।

21. *tvāmaindavīmiva kalāmanubhāladeśa-*
mudbhāsitāmbaratalāmavalokayantah[a] ;
sadyo Bhavān[b] *! sudhiyah kavayo bhavanti*
tvām bhāvanāhitadhiyām kulakāmadhenuh.

O *Bhavānī,* the inseparable power of Lord *Śiva* ! Those devotees of supreme wisdom (seers) who realise Thee distinctly

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a. अवलोकयन्त: साक्षात्कुर्वन्त इति ।

b. Alternate reading : Mṛdāni (मृडानि) - Giver of Supreme Joy.

like the crescent moon in the sky of supreme spirit at the forehead[1], within no time[2], become omniscient. Thou art like the family cow[3] of *Vasiṣṭha*--the means to fulfilment of all desires--for such discerning souls of true faith.[4]

EXPLANATORY NOTES

1. Forehead is the place of Ājnā Cakra, the seat of conquest over the mind. The *Cakra* is situated within the *Suṣumnā Nāḍī*, at the space between the eye-brows. It is known as *Trikuṭī* or *Triveṇi*. It is the pious place corresponding to the most sacred place, Tīrtharāja, in India at Allahabad *(Prayāga)*.
2. Divinity reveals itself to the graced in a flash.[a]
3. According to Purāṇa, a fabulous cow, daughter of *Surabhi*, fulfilling all desires, *kāmadhenu*, in the possession of sage *Vasiṣṭha (Brahmarṣi)*, who managed a grand feast for king *Viśvapati*, who later turned to be the famous *Rājarṣi Viśvāmitra*.
4. Those who 'know (this truth) by means of faith, devotion and meditation'.[b]

The *Devī* is eulogised in the twelve forms of *Pranava* ' (ॐ):

त्वां व्यापिनीति समना इति कुण्डलीति
त्वां कामिनीति कमलेति कलावतीति ।
त्वां मालिनीति ललितेत्यपराजितेति
देवि ! स्तुवन्ति विजयेति जयेत्युमेति ।।२२।।

22. *tvām vyāpinīti samanā iti kuṇḍalīti*
tvām kāminīti kamaleti kalāvatīti;
tvām mālinīti lalitetyaparājiteti
Devi ! stuvanti vijayeti jayetyumeti.

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[a] सकृद्विभतोऽयमात्मा । Up.

[b] श्रद्धाभक्तिध्यानयोगादवैहि । Kaival. Up. I.1

O Supreme Goddess ! Thou art --

Vyāpinī[a], in whom the phenomenal universe is experienced as one with the self.

Samanā[b], who shines from the inner void of fulness upto the earth element -- the completely accepted reflection of the Self.

Kuṇḍalī[c], -- This refers to the *ūrdhva Kuṇḍalinī,* the highest and most subtle power of the Self in which the mind vanishes into nothingness. This is quite the same as indistinguishably one with the self-effulgence of the transcendent *Śiva.*

Kāminī[d] the will to display the manifestation from *Śadāsiva to Pṛthvī* in the creation of the worlds.

Kamalā[e], the *Brāhmī Śakti* (or the pervading power) that holds Brahman in its fold. Loved by all, who by stinging *Dakṣaprajāpati* conferred glory on him by her birth.

Kalāvatī[f], who is the sixteenth digit in which all universal powers are placed.

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a. यदाभास्यं विश्वं स्वात्मैकतयाऽभासयति। *Harbhaṭṭi*

b. शून्यातिशून्यादिधरान्त समग्रजगदासूत्रनात्मना स्फुरति।
अशेषमन्तव्यमननरूपत्वात्समना। *ibid*

c. शिवस्येच्छाख्या परमा सूक्ष्मा शक्तिर्मन उत्क्रम्य गता।
अविच्छिन्नस्वप्रकाशस्फुरत्तया शिवत्वरूपाऽभिन्ना। *ibid*

d. सदाशिवादिपृथ्वीपर्यन्त जगत्सर्जनादि क्रीडेच्छा तद्वती जगत्सर्जनादिशीलेत्यर्थः। *ibid*

e. काम्यते सर्वैः। कं ब्रह्माणं धारयतीति ब्राह्मी शक्तिः।
दक्षप्रजापतिमलति स्वजन्मना भूषयति। *ibid*

f. 'योनिवर्गः कलाशरीरम्' (शिवसूत्र I-3) षोडशीकलेत्यर्थः।
विश्वशक्तयः सन्त्यस्या इति। 'शक्तयोऽस्य जगत्सर्वं शक्तिमांस्तु महेश्वरः।
'स्वयक्तिप्रचयोऽस्य विश्वम्' (शिव सूत्र III-30) *ibid*

Mālinī[a], the deity of 51 alphabets holding the universal display of sound.

Lalitā[b], the glory of beauty excelling and going beyond the three worlds.

Aparājitā[c], who is always unconquered in battles with demons. She is knowledge personified. She is of the form of *Jayadurgā*.

Vijayā[d], the happy moment of grant of success to achieve the satisfaction of all desires -- the *Vijayadaśmī* or the occasion of conquest over evil.

Jayā[e], eminence acquired. The companion of *Pārvatī (Śivā)* or the happy omen of *Jayā*.

Umā[f], is *Brahma Vidyā*, the giver of the knowledge of Brahman. She is the power of prosperity of *Maheśa*. She leads to the transcendent *Śiva*.[g]

RESEARCH NOTE

1. These names of the Supreme Goddess may be representing the twelve *mātrās* (parts) of *Praṇava*.

Study the following table. The reverse order of the *mātrā* of *Omkār* is given to correspond with the names of the Divine Mother in order of evolution. The particular parts of the body are given in the fifth column against each name and state :

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[a] विश्वरूपधारणात् मातृका। *ibid*

[b] लोकानतीत्यविलसनात् सौभाग्यसुन्दरी वा ललितं त्रिषु सुन्दरमितिकोशः। *ibid*

[c] जय दुर्गारूपा। विद्यास्वरूपा वा। दैत्ययुद्धादौ सदैव जयशालिनी। *ibid*

[d] सर्वकार्यार्थ सिद्धिदः कालः, विजयादयो मुहूर्तो वा। *ibid*

[e] लब्धोत्कर्षा। शिवसखीरूपा। जयाख्यतिथिस्वरूपा वा। ibid

[f] ओर्महिशस्य मा लक्ष्मीरुमा, उं परमशिवं माति
परिच्छिन्नत्ति स्वातन्त्रयाज्ञेयी करोति। 'शैवीमुखमिहोच्यते'
(विज्ञानभैरवे २०)। *ibid*

[g] ज्ञानप्रदत्वेनाम्नाता उमा नाम्नी ब्रह्मविद्या 'स तस्मिन्नेवाकाशेति।'
Kena. Up. III.12

1 Reverse serial no.	2 *Mātras of Śiva Praṇava*	3 Order in the verse lines	4 Names of the Supreme Mother	5 Reference to body centres	6 Miscll. Remarks, if any
12.	*Unmanā* उन्मना	3	Kuṇḍali कुण्डली (उर्ध्वकुण्डलिनी)	Beyond अनुत्तर	One with *Śiva* शिवाभिन्ना
11.	*Samanā* समना	2	*Samanā* समना	Top tuft hair. शिखा	Reflecting non-duality मननरूपा
10.	*Vyāpinī* व्यापिनी	1	*Vyāpanī* व्यापिनी	Root of the tuft of hair शिखा-मूल	Establishing oneness with universe विश्व स्वात्मैक्य
9.	*Śakti* शक्ति	3	*Kalāvatī* कलावती	Skin चर्म	Sixteenth digit षोडशी कला
8.	*Nādānta* नादान्त	2	Kamalā कमला	The upper gate ब्र रन्ध्र	Supreme beatitude of *Foraman Magnum* ब्र शक्ति
7.	*Nāda* नाद	1	*Kāminī* कामिनी	Head शिर	Beauty incarnate कमनीया
6.	*Nirodhikā* निरोधिका	3	*Aparājitā* अपराजिता	Upper part of forehead ललाटोपरि	Victory Tower जयशालिनी
5.	*Ardhacandra* अर्धचन्द्र	2	*Lalitā* ललिता	Forehead ललाट	*Blossoming Beauty* विलसितं लास्यम्

4.	*Bindu*	1	Mālinī	Centre of eyebrows	Deity of alphabets (The Devi's friends)	51
	बिन्दु		मालिनी	भ्रूमध्य	देव्या सखीवृन्दः	
3.	*m*	3	Umā	Mouth	Entering the middle	
	म्		उमा	मुख	जयतिथि	
2.	u	*2*	*Jayā*	*Heart*	*ominous moment*	
	उ		जया	हृदय	जया	
1.	a	*1*	*Vijayā*	Navel	Persuading Point	
	अ		विजया	नाभि	विजय मुहूर्त	

Supplementary to the meditation described in the verse 14 :

ये चिन्तयन्त्यरुणमण्डलमध्यवर्ति
रूपं तवाम्ब ! नवयावकपंकपिंगम् ।
तेषां सदैव कुसुमायुधबाणभिन्न-
वक्षःस्थला मृगदृशो वशगा भवन्ति ।।२३।।

23. *ye cintayantyaruṇamaṇḍalmadhyavarti*
rūpam tavāmba ! navayāvakapankapingam ;
teṣām sadaiva kusumayudhabāṇabhinna-
vakṣahsthalā mṛgadṛśo vaśagā bhavanti.

O Divine Mother ! those devotees who meditate on Thy Being as the central region of the Sun's orb[1], thick-red like fresh lac[2], to them fawn-eyed women (i.e. faculties of sense organs[3]) whose breasts (i.e. the very nature[4] of beauty) are torn[5] (or split) with the flower-arrows (i.e. desires and doubts[6]) issued by the cupid (i.e. led by the mind[7]) become tamed[8] (i.e. directed to the Divine).

EXPLANATORY NOTES

1. The sun's orb (*aruṇamaṇḍala*) suggests that this meditation pertains to *Prāṇārka Kuṇḍalinī* which, according to the spiritual view, is the Supreme Divine Power. The *Upaniṣads* say : 'This golden *Puruṣa* is observed in the Sun'.[a]
2. 'Red Lac' hints at the divine effulgence of the *Arka Kuṇḍalinī* that a *sādhaka* experiences while meditating on the *Tripurā* as described in verses 13 and 14 of this hymn.
3. Being the means of attraction, the sense organs are compared to fawn-eyed women.
4. The nature of different senses is compared to the breasts of women, the immediate source of attraction in the world of man.
5. The sense-faculty is split mainly into five sense-functions (touch, taste, smell, hearing and sight called the *pañca-tanmātras)* in the same way in which bosoms of loveful women are said to be torn by the five arrows of flowers displayed by cupid.
6. The arrows of the Cupid made of flowers, connote subtle desires and doubts arising from the mind.
7. 'Cupid' suggests independence of will, which is compared to that of the mind that pervades the senses.
8. This means that on being established in meditation on the mentioned nature of Divine Mother all these senses get imbued with the divine will which makes them give up their individual tastes and find their fulfilment in the divine source.

Even persons of impure minds pray to the Mother for removal of their impurities to enable them to meditate on Her true nature:

उतप्तहेमरुचिरे ! त्रिपुरे ! पुनीहि
चेतश्चिरन्तनमघौघवनं लुनीहि ।
काराग्रहे निगडबन्धनपीडितस्य
त्वत्संस्मृतौ झटिति मे निगडास्त्रुटन्तु[b] ।।२४।।

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a. य एषोऽन्तरादित्ये हिरण्मयः पुरुषो दृश्यते । *Mahā. Nārā. Up.* 10-1

b. Alt. reading त्रुट्यन्तु ।

24. *utapta hemarucire ! Tripure ! punīhi*
cetaścirantanamaghaughavanam lunīhi;
kārāgṛhe nighaḍabandhanapīditasya
tvatsaṁsmṛtau Jhaṭiti me nigaḍāstruṭantu.[b]

O Mother *Tripurā*[1] ! Bright like the lustre of burnished gold heated in fire ! kindly make my intellect pure.[2] Be pleased to destroy the heaps of sins[3] which have grown like a dense forest and have been clinging to my mind through innumerable births. May Thy very remembrance, instantly, break the shackles[4] that bind my suffering soul to the prison-house of this world.

EXPLANATORY NOTES

1. The power of consciousness in its nature of uniting the waking, the dreaming and the sleeping states of a *yogī*, that is called *Turya*, the fourth, is *Tripurā*. In the locative case in grammar *'Tripure'* means 'in that (only experienced and not describable *samvit śakti*) supreme consciousness in which the three bodies viz. gross, subtle and causal (*sthūla, sūkṣma* and *kāraṇa śarīra*) are drawn or brought together into one universal experience of the self.
   In *Varāha Purāṇa* the etymology of the name *Tripurā* is thus described "Thou hast been given the name *'Tripurā'* by *Brahmā, Viṣnu, Maheśa* and others i.e. the thirty-three gods (*Tridaśaih*) who worshipped Thee in the former times".[a]
2. *Puṇīhi* connotesṃmy intellect may be rendered fit for the worship of the goddess. That is possible only when the mind is free from desire and doubt.
3. Heaps of sins ṃ Here it refers to the accumulation of *kārmamala*--impressions (*vāsanas*) left behind in the mind by motivated actions through numerous births.
4. Break the shackles--Fair or foul actions accumulate *Kārma mala* and become shackles to bind a person to this world of transmigra-

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[a] ब्रह्माविष्णुमहेशाद्यैस्त्रिदशैरर्चिता पुरा।
त्रिपुरेति तदा नाम कथितं दैवतैस्तव।। Var. Pur.

tion and turmoil. Those can be torn asunder by constantly remembering the lotus feet of *Tripurā Bhagavatī*. We know from *Brahmāṇḍa Purāṇa* that 'For the atonement of all sins committed knowingly or unknowingly, remembering the feet of *Parā Śakti* is said to be the best means".[a]

The Divine Mother, *Parā Śakti* is of easy approach to all :

शर्वाणि ! सर्वजनवन्दित पादपद्मे !
पद्मच्छदच्छविविडम्बितनेत्रलक्ष्मि ।
निष्पापमूर्तिजनमानसराजहंसि !
हंसि त्वमापदमनेकविधां जनस्य ।।२५ ।।

25. *Śarvāṇi ! sarvajanavanditapādapadme !*
padmacchadacchaviviḍambitanetralakṣmi ;
niṣpāpa mūrtijanamānasarājahamsi !
hansi tvamāpadamanekavidhām Janasya.

O destroyer of ignorance[1] ! Thou *Devī* whose lotus-feet are adored by all creatures[2]! O Mother! having graceful eyes like the lotus-petals[3]! O *Rājahaṁsi,* the royal swan of the mind-lake *(mānasarovara)* of Thy sinless devotees[4]; Thou destroyest misfortunes of various types, that afflict creatures.

EXPLANATORY NOTES

1. *Ajñānatamohārinīṃ* destroyer of the sins of ignorance that cause the sense of duality.
2. *Parā Śakti* is adored by all creatures essentially because she alone can remove the fear of birth and death of all creatures, *(mṛtyubhayahārinī).* Her grace makes one free from desire and doubt.

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[a] कृतस्याखिलपापस्य ज्ञानतोऽज्ञानतोऽपि वा ।
प्रायश्चित्तं परं प्रोक्तं पराशक्तेः पदस्मृतिः ।।

3. 'Graceful eyes like the lotus petals' connotes that Divine Mother showers grace of perennial joy with Her side-long look.
4. Sinless devotees ṃ A swan is believed to have the natural quality of separating milk from water. *Cit Śakti* graces a devotee with discriminating proficiency, that destroys the filth of 'desire and doubt' accumulated in the mind and ushers one into the perennial tranquility of Ṣupreme Self. The Divine Mother is therefore called '*Rājahaṁsi*', who resides in the mind-lake of her devotee, worthy of Her favour *(vigalitakalmaṣa anugrāhikā śakti)*.

Now the fruit of *vāgbhavopāsanā* i.e. worship according to *Sārasvata bīja mantra* is described :

त्वत्पादपंकजरजः प्रणिपातपूतैः
पुण्यैरनल्पमतिभिः कृतिभिः कवीन्द्रैः ।
क्षीरक्षपाकरदुकूलहिमावदाता
कैरप्यवापि भुवनत्रितयेऽपि कीर्तिः ।।२६।।

26. *tvatpādapaṅkajarajah praṇipātapūtaih*
puṇyairanalpamatibhih kṛtibhih kavīndraih ;
kṣirakṣapākaradukūlahimāvadātā
kairapyavāpi bhuvanatritaye' api kīrtih.

(O *Devi!)* only the few [1], who, as a result of having long prostrations[2] at Thy lotus-feet, became purified, wise, learned (successful beings) and great poets[3]. They attained unalloyed glory, resounding in the three worlds and stainless like milk, moon, silk and snow.[4]

EXPLANATORY NOTES

1. "The higher the ideal, the harder is the achievement. Pitfalls are too many in the path of Divine perfection. Competency for it is rarely found among men. The right attitude, the right understanding, the right adjustment, the right applicationṃthese are the fourfold

indispensable virtues that lead the aspirant to Divinity. Men, who are fully equipped with all these divine qualities are rare indeed.[a]" *(Swami Chidbhavānanda).*

2. The spiritual secret of 'prostration' is revealed to an earnest aspirant by the Divine Master only.
3. (i) Purified like *Lalleśvarī, Chaitanya, Kabīr* and others.
    (ii) Wise like *Ādi Śaṅkara, Abhinavagupta.*
    (iii) Learned or successful like *Paramānanda* of Kashmir, *Paramahaṁsa Ramkrishna, Swami Ramātīrtha, Śrī Ramana Maharisī.*
    (iv) Great poets like *Vālmīki, Kālidāsa, Śrī Harṣa, Māgha, Bhāna Bhaṭṭa.*
4. *Avadātā* means purified and polished, like milk. These examples stand for *Śuddha Sattva* (excellence of pure consciousness), being the essential characteristic of Self-realization.

The sincere aspirant's desire as his earnest prayer :

त्वद्रूपैकनिरूपणप्रणयिताबन्धो दृशोस्त्वदगुण-
ग्रामाकर्णनरागिता श्रवणयोस्त्वत्संमृतिश्चेतसि ।
त्वत्पादार्चनचातुरी करयुगे त्वत्कीर्तनं वाचि मे
कुत्रापि त्वदुपासनव्यसनिता मे देवि ! मा शाम्यतु । ।२७ । ।

27. *tvadūpaikanirupaṇapraṇayitābandho dṛśostvadguṇa -*
grāmākarnaṇarāgitā śravaṇayayostvatsaṁsmṛtiscetasi ;
tvatpādārcanacāturī karayuge tvatkirtanam vāci me
kutrāpi tvadupāsanavyasanitā me Devi! mā śāmyatu.

O Self-effulgent power of Divinity! May my eyes always seek to visualize thy true nature *(tvadrūpa);*

May my ears constantly long to listen to Thy countless excellencies; may my mind invariably remember Thee; may my

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a. Refer to his *Bhagvadgītā* Commentary VII-3.

hands perpetually be quick for worshipping Thy feet; may my speech, every time, be busy in singing Thy praise.

(O Mother!) may my exclusive devotion to Thee never be subdued in any way.[1]

EXPLANATORY NOTES

1. In the same vein the praises of the divine Mother have been sung by other wise devotees also :
   (i) *Rājā Kulaśekhara* Alwar (11th century) directs his organs of cognition and action :[a]

   'O my tongue! sing the names of *Keśava;* my Mind ! be devoted to *Murāri;* worship *Śridhara,* the lord of *Lakṣmī;* Ears! listen to the accounts about *Acyuta;* Eyes! (be drenched in contemplation) see *Krisna* everywhere; my Feet ! be on pilgrimage to the holy places of *Hari;* Nose ! always smell the *Tulsi* leaves offered at the feet of *Mukunda;* my Head ! always bow to *Nārāyaṇa,* who is beyond all sense-perception".

   (ii) *Śri Śankarācārya's* (9th century) prayer is[b]:

   "O Effulgent Being ! For Thy worship may my sense organs be flowers, for incense annihilation of this gross body, for waving light my heart, for offerings my vital airs and for *Akṣata* (rice grains) my controlled senses. The fruit of this worship I seek is

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[a] जिव्हे कीर्तय केशवं मुररिपुं चेतो भज श्रीधरं
पाणि द्वन्द्व समर्चयाच्युतकथाः श्रोत्रद्वय त्वं शृणु।
कृष्णं लोकय लोचनद्वयहरेर्गच्छांघ्रियुग्मालयं
जिघ्र घ्राण मुकुन्दपादतुलसी मूर्धन्नमाधोक्षजम्।।

MM. 27 ṃ edited by the author.

[b] पुष्पानि सन्तु तव देव ! मदिन्द्रियाणि
धूपो गुरोर्वपुरिदं हृदयं प्रदीपः।
प्राणान्हवींषि करणानि तवाक्षतास्ते
पूजाफलं व्रजतु साम्प्रतमेष जीवः।।

Śankarācārya

complete dissolution of this (*Jīva*) self into the Supreme Self".

(iii) In *Rudrayāmala Tantra*, while replying to the querries of *Devī*, *Bhairava* said :

"Worship does not mean offering of flowers etc. (ablution, oblation, burning of incense and other gross forms of worship). It rather consists in setting one's heart on that highest ether of consciousness which is above all thought-constructs. It really means dissolution of self with perfect ardour (in the Supreme spiritual consciousness)."[a]

Obeisance to *Tripurasundarī* :

उद्दामकाम परमार्थ सरोजषण्ड-
चण्डद्युतिद्युतिमुपासित षट्प्रकाराम् ।
मोहद्विपेन्द्रकदनोद्यतबोधसिंह-
लीलागुहां भगवतीं त्रिपुरां नमामि ।।२८।।

28. *uddāmakāma paramārtha sarojaṣaṇḍa-*
caṇḍadyutidyutimupāsita ṣaṭprakārām ;
mohadvipendrakadanodyatabodhasiṁha-
līlāguhām bhagavatīm Tripurām namāmi.

I make obeisance to *Tripurā*[1], whose brilliance of beauty, like the sun, piercing the six *cakras*[2] (called lotuses because of their magnifying glory) blooms in divine magnificence of spiritual conduct, out of Her supreme will. Then the universal Mother becomes the sporting arena of the lion of knowledge (supreme wisdom) ready to kill the elephant of delusion.

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[a] पूजा नाम न पुष्पाद्यैर्या मतिः क्रियते दृढा ।
निर्विकल्पे महाव्योम्नि सा पूजा ह्यादराल्लयः ।। V.B. - 147

EXPLANATORY NOTES

1. *Tripurasundarī* is of the nature of *Kuṇḍalinī* who on being awakened, blooms in *sahasrāra* after arousing to action the six centres of power, *ṣaṭ cakras* or lotuses of glory. This is called *ṣaṭcakrabhedana.* Reference is also made to the 37th verse of the *Sakalajananīstavah.*
2. In the opinion of some scholars the six lotuses stand for the six sense-organs (viz. eye, ear, nose, skin, tongue and their leader mind). These sense-organs, by their nature, open forth towards the phenomenal world. But when their actions are directed in a sublimatory process towards their source they bloom for the realization of Supreme Self.

   Still others believe that the Divine Mother is worshipped in six denominations :

"*Kulajñānam,* the knowledge of Supreme Power becomes clear to the pure-in-mind with *mantras produced from Śaiva, Vaiṣnava, Durgā, Sūrya, Ganapati* and Moon (the Jaina philosophy)".[a] Thus having completed all the six kinds of worship in the previous births the devotee (seeker of Truth) is able to assimilate the knowledge of *Parā Śakti* which makes him free from desire and doubt regarding the enjoyments (*siddhīs*) and liberation (*Mokṣa*).

गणेशवटुकस्तुता रतिसहायकामान्विता
स्मरारिवरविष्टरा कुसुमबाणबाणैर्युता ।
अनंगकुसुमादिभि: परिवृता च सिद्धैस्त्रिभि:
कदम्बवनमध्यगा त्रिपुरसुन्दरी पातु न: ।।२९।।

29. *Gaṇeśavaṭukastutā ratisahāyakāmānvitā*
smrārivaraviṣṭarā kusumabāṇabāṇairyutā ;
anaṅgakusumādibhih parivṛtā ca siddhaistribhih
kadambavanamadhyagā Tripurasundarī pātu nah.

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[a] शैववैष्णवदौर्गार्कगाणपत्येन्दुसम्भवै: ।
मन्त्रैर्विशुद्धचित्तस्य कुलज्ञानं प्रकाशते ।। *Kulā T*

May *Tripurasundarī* protect us.

She is eulogized by *Gaṇeśa* and *Kumāra* or *Vaṭuka* (meaning that *Parā Śakti,* the supreme power is unfolded by the combined efforts of *Prāṇa* and *Apāna*[1]):

She is Supreme Beauty like *Rati* and *Kāmadeva* together (i.e. the Divine Mother is endowed with free power of will and wisdom[2] together.);

Her exalted seat is *Sadāśiva*[3] Himself (i.e. *Parāśakti* is perfect bliss Herself):

She is armed with five arrows like those of *Kāmadeva* (i.e. *Cit Śakti* has free and full hold of the five divine powers[4]);

She is adored with flowers like those of Cupid (i.e. *cit, ānanda, icchā, jnāna and kriyā* comprise the five-fold glory of the Supreme Mother)[5];

And, She is surrounded by the accomplishers of perfection (i.e. *Jnāna Siddhas, Yoga Siddhas and Caryā Siddhas)*[6].

She resides in the midst of the forest of *Kadamba*[7] trees (i.e. *Tripurasundarī* pervades the manifestation of *māyā*).

EXPLANATORY NOTES

Note : The allegoric terms explained above in brackets are elucidated further as under :

1. *Gaṇeśa* stands for *Prāṇa* – egress.
   Kumāra stands for *Apāna* ingress.
2. *Kāmadeva* (cupid) stands for mind or free will.
   Rati (spouse of cupid) stands for wisdom.
3. *Sadāśiva* is Bliss Eternal – the basic source of *Śakti*.
4. Arrows of *kāmadeva* stand for sharp and restless thought-currents of the mind, emanating through five sense-organs.
5. The five sense organs are offered as flowers[a] to the deity for accomplishment of the five-fold glory of Mother.
6. Those who realize the Self through perfection in knowledge by

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[a] पुष्पाणि सन्तु तव देव मदिन्द्रियाणि। *Śaṇkarācārya*

efficiency in *yoga* and with observance of right conduct respectively.

7. *Kadamba* trees stand for the enmeshing power of *Māyā* – enchantment towards duality.

A benedictory ending verse of this hymn to *Tripurasundarī*, who exists both within and without;

ब्रह्मेन्द्ररुद्रहरिचन्द्रसहस्ररश्मि-
स्कन्दद्विपाननहुताशनवन्दितायै ।
वागीश्वरि ! त्रिभुवनेश्वरि ! विश्वमात्त-[a]
रन्तर्बहिश्च कृतसंस्थितये नमस्ते । ।३० । ।

30. *Brahmendrarudraharicandrasahasraraśmi-*
skandadvipānanahutāśanavanditāyai ;
Vāgīśvari ! Tribuvaneśvari ! Viśvamāta[a] *-*
rantarbahiśca kṛtasadsthitaye namaste.

O Goddess of speech[1] ! Mistress of the three worlds[2] ! Mother of the universe[3] ! Thou art adored by *Brahmā*, the creator ; *Indra*, the deity of the knowers of *Brahman* ; *Rudra*, the deity of dissolution (of the universe); *Hari, the deity upholding the universe; Candra,* the power of joy; *Sahasraraśmī* (thousand-beamed sun), the power of knowledge and wisdom; *Skanda,* the sustaining power of ingress; *Ganeśa,* the commanding power of egress and *Agni,* the fire-god.[4] Thou art (Thy abode is) both within and without.[5] Obeisance to Thee.

EXPLANATORY NOTES

1. *Vāgīśvarī* — the source of sound and wisdom. *Vāgbīja* or *Sārasvat mantra bīja* ÀIṀ (ऐं) is *Jnāna Śakti,* the emancipator.[b]
2. *Tribhuvaneśvarīṃ*the supreme deity that controls all the three

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a. Note: The three names of the Goddess represent the three *Kūtas* of *Śri Cakra.* See figure of the expl. note 1 of verse 2, Hymn II.

b. वागीश्वरि ज्ञानशक्तिर्वाग्भवे मोक्षदायिनी । *Vām. I* states viz. waking, dreaming and sleep (or *Bhu, Bhuva* and *Svah* — this world, the etherial world and the super world). This gives Her the pet name *Tripurā,* that refers to *Kāmarāja bīja* KLĪṀ (क्लीं). The deity is *Kāmeśvarī* or Kriyā Śakti.[a]

3. *Viśvamātā* — the great power of persistence and poise, that is the *Vāḍava* or *Śakti bīja 'SAUH'* (सौ:). It is the will or *Icchā Śakti of Śiva* that is called *Parā Śakti*[b]
4. The nine names from *Brahmā* to *Hutāśana* in the verse refer to all the great powers of which *Parāśakti* holds sovereignty. They are the states in three groups representing the three *kūṭas of Śrī Cakra.*
   Brahmā, Indra and *Rudra* are deities of *Antar Kūṭa,* the inner group (*bindu, trikoṇa* and eight traingles). This is the region of *Praṇa LayamŚāmbhava bīja AIṀ.*
   Hari, Candra and *Sahasrarașmi* are the deities of *Madhya Kūṭa,* the middle group (ten, ten and fourteen triangles). This is the region of Buddhi Laya i.e. Śākta bīja KLĪṀ.
   Skanda, Dvipānana and Hutāśana are the deities of Bahir kūta, the outer group (eight petals, sixteen petals and square field). This is the region of *Śarira Laya* i.e. *Āṇava bīja SAUH*[c].
   The nine *devas* are also understood to be the nine worshippers of the Goddess.
5. Thou art Thyself the cause as well as the effect (*kāryakāraṇabhāva)* of the whole manifestation.

This hymn invokes the grace of *Śrī Vidyā* through its recitation or one's listening to it:

यस्तोत्रमेतदनुवासरमीश्वराया:
श्रेयस्करं पठति वा यदि वा शृणेति।
तस्येप्सितं फलति राजभिरीड्यतेऽसौ
जायेत स प्रियतमो हरिणेक्षणानाम्[d] ।।३१।।

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a. कामराजे क्रियाशक्ति: कामेशी कामरूपिणी। *ibid*

b. शक्तिबीजे पराशक्तिरिच्छैव शिवरूपिणी। *ibid*

c. Also see note 1 of verse 2 in Hymn II. Study the figure also.

d. Alternate reading : *madirekṣanānām* (मदिरेक्षणानाम) = of those women from whose eyes it appears that they are drunk heavily. This refers to the controlled or redirected cognitive senses that hold the power of realization of the Supreme (*indriya devis-* इन्द्रियदेवियां)।

31. *yastotrametadanuvāsaramīśvarāyāh*
śreyaskaram paṭhati vā yadi vā śṛnoti;
tasyepsitam phalati rājabhirīḍyate-asau
jāyeta sa priyatamo hariṇekṣnānām.

He[1] who recites this beneficial hymn everyday (regularly) or listens to its recitation, all his desires get satisfied[2]; he is honoured by kings (i.e. he rises above all material wealth) and is loved by fawn-eyed beautiful women (i.e. his senses are under his control to ensure progress in spiritual unfoldment).

EXPLANATORY NOTES

1. 'He' refers to the devotee in whose mind desire for being free from the pains of this world surpasses all other desires[a], as a result of which he takes to the recitation of or listening to spiritual hymns in the company of 'the good', that leads him to meditation etc. for realization of the ultimate Truth.
2. When one is able to drink at source, there remains no desire for enjoying transitory worldly objects, however attractive they might be.

इति श्री पंचस्तव्यां चर्चस्तवः द्वितीयः समाप्तः ।

iti Śrī Pañcastavyām Carcastava dvitiyah samāptah.

Thus ends *Carcastava*, the second hymn of the *Pañcastavī.*

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[a] अहं बद्धो विमुक्तःस्यामिति यस्यास्ति निश्चयः ।
नात्यन्तमज्ञो नो तज्ज्ञः ... ... ।। *Yoga Vāṣ. sara* I.2

III

GHAṬASTAVA

The universe in the pitcher

INTRODUCTION TO THE THIRD HYMN

GHAṬASTAVA - THE UNIVERSE IN THE PITCHER

Ghaṭastava is a hymn sung in praise of Goddess *Tripurasundarī as Mahāmāyā. 'Ghaṭa'* means 'a pitcher'. This connotes that the universe is in the pitcher, yet to manifest. When the power of will *(icchā śakti* of *Parā Bhaṭṭarikā* predominates, it depicts Her virginhood. She is only inclined towards the creation of the universe. Her form is therefore bashful and so indistinct and not quite visible. The pitcher represents the primordial egg from which the whole universe springs. The power of will indistinctly flows predominating over the power of knowledge that projects further to give natural shape to the conception of the world manifestation.

Mahāmayā is the sixth category in order of evolution towards manifestation. It is the stage where shrinkage of *abheda* (non-difference) and appearance of *bheda* (difference) takes place. *Mahāmāyā* works her power of enchantment in the process of creation. When *Parā Śakti* is pleased to grace an aspirant She, instead of distracting the senses, directs those towards realization of Supreme unity. She leads from difference to non-difference, from darkness to light and from mortality to immortality. Therefore, she, is the great power called *Mahā Śakti,* the great power of surprise which she displays in evolution as well as in involution. Her untainted glory shines everywhere. The same theme continues to be sung in subtler way of the reflection theory in the third hymn.

In the involutionary process of recognizing the Supreme Reality, it is the practice of experiencing spontaneous concentration which is gifted by the Divine Sovereignty, *Mahāmāyā,* not atainable with human effort. As a means of self-realization it is called *Śāmbhavopāya.* Though the Reality remains apparently concealed yet it is inwardly revealed to the few when Divinity chooses.[a]

In the *Tāntric Trika* system *Śāmbhavopāya* is known as *Icchā Yoga.* It is intuitional in nature and only those of graceful intellect may be favoured with this superior kind of yoga. The preceding means of mental doing *(Kriyopāya)* and knowledge *(Jñānopāya)* are pushed to the background when the *Śāmbhavopāya* is revealed to an earnest aspirant even though he does not seem working for it. The element of will shines in one's pure being to attain prominence in being perfect. Entering thoroughly the all-pervading Supreme-Consciousness with deep and steady knowledge of the Self of Divine Grace[a], is ***Śāmbhava yoga***, which boosts for ecstasy in a higher degree of *Śaktipāta*. Therefore, Mah*āmāyā* is the supreme deity of this hymn. *Mahāmāyā* contains the whole universe in herself like an ocean in a pitcher.

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[a] यमेवैष वृणुते तेन लभ्यस्तस्यैष आत्मा विवृणुते तनूँ स्वाम् ।Kath.up.I ii.23.

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[a] अकिंचिच्चिन्तकस्यैव गुरुणा प्रतिबोधतः ।
जायते यः समावेशः शाम्भवोऽसावुदाहृतः ।। M.Vj. T. II.23

ॐ

अथ घटस्तवः तृतीयः

Ghaṭastava, the third

THE UNIVERSE IN PITCHER

ॐ नमो महामायायै

Salutations to the great power of surprise

Benedictory verse praising the Supreme Deity as pervading both within and without :

देवि ! त्रयम्बकपत्नि ! पार्वति ! सति ! त्रैलोक्यमातः! शिवे !
शर्वाणि ! त्रिपुरे ! मृडानि ! वरदे ! रुद्राणि ! कात्यायनि !
भीमे ! भैरवि ! चण्डि ! शर्वरि ! कले ! कालक्षये ! शूलिनि !
त्वत्पादप्रणताननन्यमनसः पर्याकुलान्पाहि नः ।।१।।

1. *Devi ! Tryambakapatni ! Pārvati ! Sati ! Trailokyamātā ! Śive !*
Śarvāṇi ! Tripure ! Mṛḍāni ! Varade ! Rudrāni ! Kātyāyani !
Bhime ! Bhairavi ! Caṇḍi ! Śarvari ! Kale ! Kālakṣaye ! Śūlini !
tvatpādapraṇatānananyamanasah paryākulān pāhi nah.

O Self-effulgent Divine Being, the Mother of all existence ! Consort of *Tryambaka*[1], the three eyed *Śiva !*

Pārvati, the daughter of King *Himālaya*[2]
Sati, the chaste and virtuous wife of *Śiva!*
Trailokyamāta, Mother of the three worlds !
Śive, the Bliss of final beatitude !
Śarvāṇi, the withdrawal power of the universe !
Tripure, Thou the primeval existence of the famous triad ![3]

Mṛḍāni, Bestower of Bliss to devotees !

Varade, the *testatrix* of *Anuttara,* the principal excellence[4]!

Rudrāṇi, the power of putting to flight the malady of worldliness !

Kātyāyani, the splendour of the power of the *Devas !*

Bhīme, the destroyer of evil spirits !

Bhairave[a], the Supreme Power that brings about the triple process of existence[5]!

Caṇḍi, the power of wrath to destroy the abhorers of devotees!

Śarvare, the power of *Śiva* to render the missiles of demons inactive!

Kale, the measureless digit of the moon called *Amākalā !*

Kāla-kṣaye, the consort of *Kāla Bhairava Śiva,* the Eternity in complexion !

Śūline, the holder of the trident (*Triśula*) !

We bow at Thy feet in all humility. Kindly protect us as we are surrounded with clouds of fear on all sides.

EXPLANATORY NOTES

1. *Lord Śiva's* possessing three eyes conveys His colossal power, of pervading the Earth, the Space and the Heaven. As is said by *Vasiṣtha*--'From whom were born the three deities, the world-mothers known as the Earth, the Space and the Heaven, is called *Tryambaka*[b]".

   In the etymological (*nirukta*) interpretation the compound word can be split in two ways to give the same meaning of universal character:

(i) *Tri* = the three of trichotomy goes to or gets transformed to the

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a. भरण रवण वमन करणशीलत्वात्सर्गस्थितिसंहारकारी भैरवः
परशिवस्तस्येयं पूज्यत्वेनेति भैरवी। *Harabhatti* Vol.II.

b. तिस्रो देव्यो यतश्चैव संजाता लोकमातरः ।
द्यौरापः पृथिवी चेति तस्मात् त्यम्बक उच्यते ।। *Yoga Va*

(ii) *Tri* = three, *ambaka* = eye ; connoting the three collosal eyes of *Śiva* or *Śakti*.

'*tryambakapatni*' therefore means the inseparable power of *Brahman* or the spouse of *Śiva*.

2. *Śiva* is like an enormous mountain (*Parvata*) and His power, *Śakti* is called *Pārvati*.
3. *Parā samvit Devī* is *Tripurā*[a], and prior to Her three dimensional process of immanence She eternally exists in transcendence. Therefore She is praised by *Brahmā, Viṣnu* and *Maheśa*.[b] In fact, She exists prior to all trichotomic conception which comprises :

Casual, subtle and gross
Knower, known and knowledge
Paśyantī, Madhyamā and *Vaikharī*
Sleeping, dreaming and waking states
Agni, Sūrya and *Soma*
Prāṇa, Apāna and *Samāna*
Susumnā, Piṅgalā and *Iḍā*
Future, Present and Past
Tamas, Rajas and *Sattva*
or, *Svarloka* (Heaven), *Bhurloka* (Space) and *Bhuvarloka* (Earth), and so on.

This secret is revealed to an earnest aspirant by the Divine Preceptor in a mysterious depth of comprehension.

4. *Anuttara* is the Supreme Reality or *Parma Śiva*. It is identification with the universal consciousness."*Anuttara* is so called because there is none other than *Parama Śiva* who can act as subject of that self-luminous consciousness", says *Abhinavagupta*.[c] This is the principal excellence of *Parā Śakti*.

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a. स्वसंवित्त्रिपुरा देवी

b. ब्रह्मविष्णुमहेशाद्यैस्त्रिदशैरर्चिता पुरा।
त्रिपुरेति तदा नाम कथितं दैवतैस्तव।। Va Pur

c. तस्य तु चिदात्मनः स्वप्रकाशस्य न ग्राहकान्तरं अस्ति इति अनुत्तरत्वम्।
P. Tri. L.V.p.1

5. For advanced aspirants '*Bhairavī*' is of the nature of *Bhairava Mudrā*, which is "keeping one's sight internally on the centre of awareness while externally the eyes are neither open nor closed. This is a secret hidden in the *Tantras*".[a] This state of *Bhairavī* gets spontaneous with the grace of *Bhairavī* Herself.

In the advanced *yoga* of the regulation of breath, *Vijňānabhairava* suggests a method of concentration by which *Bhairavī* manifests. "When the breath completes its outgoing power at the *Bahirdvādaśānta* and is yet to start for *antardvādaśānta* there, at the point of the (smallest) pause mind becomes steady and the *yogī* finds *Bhairavī*, the essential form of *Bhairava*, manifest".[b] That universal state of awareness of the Supreme Self is revealed in "a sudden flash of transcendental consciousness".[c]

IMPORTANT

Twelve of the nineteen names of the Goddess given in the verse are found in *Bhavānīnāmasahasrastutih* also. For details the reader is advised to consult the commentary on the book by the author at the names and numbers given below:

Names	Nos.	Names	Nos.
Pārvatī	14	*Kātyāyanī*	80
Sati	151	*Bhīmā*	644
Śivā	283	*Bhairavī*	642
Tripurā	22	*Caṇḍī*	183
Varadā	149	*Kalā*	220
Mṛdānī	35	*Śūlinī*	272

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a. अन्तर्लक्ष्यो बहिर्दृष्टिर्निमेषोन्मेषवर्जिता ।
इयं सा भैरवी मुद्रा सर्वतन्त्रेषु गोपिता ।। *Kulārṇav.* 8/85

b. मरुतोऽन्तर्बहिर्वापि वियद्युग्मानिवर्तनात् ।
भैरव्या भैरव्यस्येत्थं भैरवि व्यजते वपुः ।। V.B. 25

c. उद्यमो भैरवः ।। S.Su. I.5

The excellence of *Śāmbhavopāya* is elucidated:

उन्मत्ता इव सग्रहा इव विषव्यासक्तमूर्च्छा इव
प्राप्तप्रौढमदा इवातिविरहग्रस्ता इवार्ता इव।
ये ध्यायन्ति हि शैलराजतनयां धन्यास्त, एकाग्रत-
स्त्यक्तोपाधिविवृद्धरागमनसो ध्यायन्ति वामभ्रुव[a]: ।।२।।

2. *Unmattā ivasagrahā iva viṣavyāsaktamūrcchā iva*
prāptapraudamadā ivātivirahagrastā ivārtā iva;
ye dhyāyanti hi śailarājataṇayām dhanyāsta, ekāgrata-
styaktopādhivivṛdharāgamanaso dhyāyanti vāmabhruvah.[a]

They are blessed[1] who virtually in abstract contemplation of *Pārvatī*, the daughter of the mountain-king[2], appear as if intoxicated (or insane); as if oppressed with the influence of planets; as if swooning on taking poison; as if caught in blinding pride; as if seized with long separation from the beloved and as if utterly distressed. Damsels with lovely eye-brows[3] (i.e. faculties of the sense organs devoid of human passion) meditate on them constantly with pure devotion after casting off their deception of attachment to objectivity.[4]

EXPLANATORY NOTES

1. The persons (*Bhaktas*) who are blessed,their state of *Śāmbhava* excellence is described in the *Śrimad Bhāgvata*; "Such a man of realization is not even aware of the body with the help of which he has attained that state--whatever happens to it by the power of *Prārabdha*, whether it comes or goes, sits or works-- just as a heavily drunken man knows not whether his wearing cloth is on or has fallen off".[b] *(Tr.Swami Tapasyananda)*

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a. Alternate Reading तान् सुभ्रुव: (*tān subhruvah*)

b. देहं च नश्वरमवस्थितमुत्थितं वा
सिद्धो न पश्यति यतोऽध्यगमत् स्वरूपम्।
दैवादपेतमुत दैववशादुपेतं
वासो यथा परिकृतं मदिरामदान्ध: ।। XI-13-36

Utpaladeva sings of this state in these words in his *Śivastotrāvali;* "Ah, exalted is this supreme festival of worship, ineffable and sweet, as an outcome of which even tears yield boundless joy of immortality".[a]

King *Janaka* expressed this joy of self-realization to his preceptor *Aṣṭāvakra* thus : "Wonderful am I ! Adoration to myself who though with a body (both gross and subtle) am one, who neither goes anywhere nor comes from anywhere but abides pervading the universe".[b]

Lallesvarī danced with this joy, saying--*"Tavai hyotum nangai natsun."* "Therefore danced naked".

Therefore "they who worship *Māheśvarī* always with delightful and devoted heart are hailed. They accomplish virtue (of *Śāmbhava Yoga*) and are praised in the world".[c]

2. *Parama Śiva* is adamant like a diamond-mountain and *Śakti* is His power in the reflection of its beams. *Śakti* is, therefore, called *Śailarājatanayā,* who is popularly sung in Kashmir as *Parvataputrī* or *Śailaputrī.* She is, in fact, *Saṁvit-śakti,* the power of supreme-consciousness.
3. The divine powers of *Kāmeśvarī* (*Kāmeśvarī śaktayah*) are evident from Her lovely eyes. In *yogic* parlance the eye-brows stand for egress and ingress of regulated breath (*prāṇa* and *apāna śaktis* of *prāṇāyāma* in *kumbhaka* state of tranquility and trance).
4. On realizing the self all traces of objectivity melt away.[d]

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[a] अहो कोऽपि जयत्येष स्वादुः पूजामहोत्सवः ।
यतोऽमृतरसास्वादमस्रूण्यपि ददत्यलम् ।। XVII-1

[b] अहो अहं नमो मह्यमेकोऽहं देहवानपि ।
क्वचिन्न गन्ता नागन्ता व्याप्य विश्वमवस्थितः ।। II-12

[c] ते धन्याः कृतपुण्यास्ते त एव भुवि पूजिताः ।
एकभावं मुदा नित्यं येऽर्चयन्ति महेश्वरीम् ।।१३७ ।।
Bhavanī Sahs. Tr. by the Author

[d] विगलितवेद्यान्तरता ।

Extolling the devotee, the goddess is further praised:

देवि ! त्वां सकृदेव यः प्रणमति, क्षोणीभृतस्तं नम-
न्त्याजन्म स्फुरदङ्घ्रि पीठविलुठत्कोटीरकोटिच्छटाः ।
यस्त्वामर्चति सोऽर्च्यते सुरगणैर्यः स्तौति स स्तूयते
यस्त्वां ध्यायति तं स्मरार्तिविधुरा ध्यायन्ति वामभ्रुवः[a] ।।३।।

3. *Devi ! tvām sakṛdeva yah praṇamati kṣoṇībhṛtastam nam-*
ntyājanmasphuradaṅgripīṭha viluṭhatkoṭīrakoticchaṭah ;
yastvāmarcati so' rcate suragaṇairyah stauti so stuyate
yastvām dhyāyati tam smarārtividhurā dhyāyanti vāmabhruvāh.[a]

O Playful proximity of supreme consciousness ! The devotee, who is once blessed with a flash of Thy vision, on his surrendering the little ego emperors,rolling their crests of shining diadems, bow down at his lustrous footstool,[1] the entire life time. (It is, therefore, clear that) He who worships Thee is worshipped by celestials[2], (and) he who sings Thy praises[3], is praised universally. He who meditates on Thy true nature becomes the object of fond attention of the lovely eye-browed damsels tormented by Cupid (i.e. the faculties of his senses otherwise tortured, distracting sense pleasures turn to be helpful in developing one-pointedness towards spiritual unfoldment).[4]

EXPLANATORY NOTES

1. Bowing down of kings at the lustrous feet of an accomplished devotee connotes that there is no trace of desire for material wealth left in the devotee and riches are of no use to him.
2. Disciplined spiritual practices turn the *Indriyas* (faculties of the senses) Godward. They gather momentum for going back to get

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a. Alternate reading : *Sidhāṅganāh* (सिद्धाङ्गनाः) --wives of gods, ('*Siddha*' is an implication of gods --(सिद्धेत्युपलक्षणं सुरादीनाम्)।

absorbed in the supreme consciousness. Then distracting tendencies turn back to the divine unity. They become masters of energy called *karṇeśvarīs.* They are termed celestials for they help the aspirant devotee in attaining perfect independence of spiritual sovereignty. Thus they worship the devotee[a], who according to Tantric doctrine is then called '*kuleśvara!*

3. Singing praises of a deity is called *Kirtana,* which is a means highly recommended for developing God-consciousness. This is chanting the Divine Name in chorus or alone, preferably to the tune of a musical instrument. The chant of the *mantram* (auspicious name of the deity) must become continuous like the natural warble of a free bird.
4. 'When limitation of vision is overcome, there remains nothing ugly for us. "The whole world is Fair and Beautiful". The powers of the nature become actually our hands and feet or other senses'. (*Swami Rama Tirtha* -- In Woods of God-realisation).'

The fruit of *Śāmbhava* meditation :-

ध्यायन्ति ये क्षणमपि त्रिपुरे ! हृदि त्वां
लावण्ययौवनधनैरपि विप्रयुक्ता: ।
ते विस्फुरन्ति ललितायतलोचनानां
चितैकभित्तिलिखित प्रतिमा: पुमांस: ।।४।।

4. *Dyāyanti ye kṣaṇamapi Tripure ! hṛdi tvām*
lāvaṇyayauvanadhanairapi viprayuktāh;
te visphuranti lalitāyatalocanānām
cittaikabhittilikhitapratimāh pumānsah.

O *Tripurā*, the entity existing even before emanation of the three principal lights![1] The efficient aspirants,[2] though lacking the qualities like loveliness, youth and prosperity,[3] who meditate[4] on Thyself, even for a moment[5] shine with glory like painted pictures on the wall of equanimous mind[6] of beautiful and large-eyed *yoginīs.*[7]

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[a] स्वशक्तिपरिपूर्णानामित्थं पूजा प्रवर्तते ।। Śakarācārya

EXPLANATORY NOTES

1. *Tripurā* is the Light of lights-'*Jyotiśāmapijyotih*'. The principal lights emanating from *Tripurā* in their principal aspects are as follows:

A. General aspects

	Ādhidaivika aspect	*Ādhibautika* aspect	*Ādhyātmika* aspect
I	The Sun	*Jāgrat*	*Pramāna*
II	The Moon	*Svapna*	*Prameya*
III	The Fire	*Suṣupti*	*Pramātā*

B. Knowledge aspect

I	*Mahāsarasvatī*	*Ṛk veda*	knowledge
II	*Mahālakṣmī*	*Yajurveda*	known
III	*Mahākālī*	*Sāmaveda*	knower

2. The efficient aspirant is the meaning of '*Pumāṅsah*! *Śaṅkarācārya* says that somehow after having got human birth if one is well up in the knowledge of the *Śrutis,* one is termed *Puṁsah.*[a] *Swami Lakṣman Joo* describes *Puṁsa* as one holding the wheel of powers of the Supreme (*Parameśvara*) who is an embodiment of divine love.[b]
3. Loveliness is the glow of spiritual union. 'Youth' is the undaunted strength for understanding the Truth, which is pure, untained and subtle. 'Prosperity' is the attainment of spiritual freedom. These terms are to be understood in their abstruse sense. But it is essential to develop these divine qualities in order to attain the Divine, for like attracts the like.[c]

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a. लब्ध्वा कथचिन्नरजन्म दुर्लभं
तत्रापि पुंस्त्वं श्रुतिपारदर्शनम् । Vi. cu. 4

b. परमेश्वरस्य शक्तिचक्रभागिनः प्रेमैकमात्रवृत्तिमान् ।

c. देवो भूत्वा देवं यजेत् ।

4. Meditation is the state where the mind is overwhelmed with Supreme Consciousness. It is to get merged in Infinityṃpure, pious and powerful Selfṃthat *Swamī Rāma Tirtha* describes as 'the circle whose centre is everywhere and circumference nowhere'. This is bestowed by God Himself, not attained by human efforts. This is *śāmbhavopāyabhuh.*
5. *Ātmā* reveals itself in a pure mind in a flash all at once.[a]
6. All tendencies, all desires and doubts vanish when the mind makes an about-turn[b] to its source. The mind becomes steady and fit to merge into the Supreme *Samvit.* This is equanimity of mind. The *Yogī* gets established in the Self, when no vibration of the mind can work.[c]
7. *Yoginīs* are divine powers (*lit.* wives of gods, become a composite help towards spiritual unfoldment). They do not get attached to the evanescent enjoyments of the world then.[d]

The fruit one enjoys after being blessed with this kind of meditation:

एतं किं नु दृशा पिबाम्युत विशाम्यस्याङ्गमङ्गैर्निजैः
किं वामुं निगलाम्यनेन सहसा[e] किं वैकतामाश्रये।
तस्येत्थं विवशो विकल्पघटनाकूतेन योषिज्जनः
किं तद्यन्न करोति देवि ! हृदये यस्य त्वमावर्तसे।।५।।

5. *Aetam kim nu dṛśā pibāmyuta viśāmyasyāṅgamaṅgairnijaih*
kim vāmum nigalāmyanena sahasā[e] *kim vaikatāmāśraye;*
tasyethamvivaśo vikalpaghaṭanākūtena yoṣijjanah
kimtadyanna karoti Devi ! hṛdaye yasya tvamāvartase.

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[a] सकृद्विभातोऽयमात्मा Chha. up. 8.4.2.

[b] आवृत्तचक्षुः Kath. up. II.i.

[c] योगश्चित्तवृत्तिनिरोधः Y.S.I.ii.

[d] विषयवासना रहिताः

[e] 'सह वा' पाठान्तरम् । 'Saha va' - alt. reading.

O Devi, the essential nature of the play of this perceptible universe[1]! What is there that the power-wheel of abiding spiritual Joy[a]; (*lit.* youthful woman) would not do for him, in whose heart (thinking mind) Thou revealest Thyself by Thy grace; Thou endowest Thy devotee with divine powers. These powers called *yoginīs* follow him just as a youthful woman of grace surrenders her attractive qualities to her lover, thinking[2];

i. 'Should I make him the constant object of my eyes,
ii. Should I entwine my limbs into his,
iii. Should I absorb him with my being; or
iv. Should I resort to oneness with him.'

EXPLANATORY NOTES

1. *Mahātripurasundarī,* the pure, sovereign and supreme Self abides in concealment. It is *śakti Tripurā,* inseparable power of the Supreme, that handles this difficult task of expressingHerself in a joyful play of the receiver and the received by assuming manifestation of duality[b]. Therefore *Tripurā* is addressed as *Devī.*
2. The numerous powers of *Parameśvara* bear close affinity to the devotee-*yogī* when he is blessed by *Parā Śakti* on revealing Her graceful divinity in his heart. He develops concentration or balanced state of abiding spiritual joy. Here the four forms of *Samprajñāta Samādhi* are hinted at, through which the *yoginīs* (Divine Powers of beatitude) desire to help the *yogī* devoutly.
   Therefore, according to *Patañjali Yoga sūtras:* (i) 'The *yoginīs* think of seeing the devotee-yogī constantly' means that he experiences deliberative concentration(*Savitarka Samādhi*), (ii) 'Merging the whole being in the *yogī*' connotes super-deliberative concentration (*Nirvītarka Samādhi*), (iii) 'Merging the whole being of the *yogī* into Her' hints at reflective concentration (*Savicāra Samādhi*) and (iv),'To be one with the *yogī*' points to super-reflective concentration (*Nirvicāra Samādhi*).

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[a] समावेशदशायामुल्लासमाना शक्तिचक्रः *Swāmī Lakṣman Joo*

[b] ग्राह्यग्राहक संवित्ति सामान्या सर्वदेहिनाम् । *Yoga Vā*

These four kinds of concentration are included in the balanced state called *Sabīja Samādhi (Samprajñāta)* or *Bahirvastubīja Samādhi*, because there is some support or impression *(bīja)* still in the *yogī's* mind.

After this state the *yogī* proceeds to gain in internal undisturbed calm or equipoise called the *Nirvikalpa Samādhi.*

According to the *Bhāgavata* there are four emancipational assimilations on the path of devotion. These are befittingly represented here as:

i. 'Making constant object of the eyes' is *sālokya*-- transfer to the world of the Deity.
ii. 'Entwining limbs into his' is *sāmīpya*-- close proximity to Lord.
iii. Absorbing is *sārūpya* devotion--assimilation in Lord's semblance.
iv. 'Resort to oneness with Him' is *sāyuja*--Absorption in Lord's essence.

Bhāgavata III-29-13

The poet-devotee describes, with a sense of censure in circumlocutory way, how the Goddess removes all pains of Her devotees :

विश्वव्यापिनि यद्वदीश्वर इति स्थाणावनन्याश्रय:
शब्द: शक्तिरिति त्रिलोकजननि ! त्वय्येव तथ्यस्थिति: ।
इत्थं सत्यपि शक्नुवन्ति यदिमा: क्षुद्रा रुजो बाधितुं
त्वद्भक्तानपि, न क्षिणोषि च रुषा, तद्देवि चित्रं महत् ।।६ ।।

6. *Viśvavyāpini yadvadīśvara iti sthāṇāvananyāśrayah*
śabdhah śaktirti Trilokajanani ! tvayyevatathyasthitih ;
ittham satyapi śaknuvanti yadimāh kṣudrā rujo bādhitum
tvadbhaktānapi, na kṣiṇoṣi ca ruṣā, taddevi citram mahat.

O Mother of the three worlds ! Just as the word 'ĪŚVARA' applies exclusively to *Parama Śiva,* called *Sthānu*[1], in the same way the word *'ŚAKTI'* has genuine intimacy with Thee. This being so[2] (i.e. you being all powerful) Thou dost not destroyest the petty pains[3], that put up courage to oppress Thy devotees, by making wrath Thy instrument (as you did in vanquishing *Mahiśāsura* etc. the ego personified). O *Devi,* resplendent with Thy play of tormenting and destroying the oppressing demons[4] ! what a great wonder (that thou removest all pains of Thy devotees simply by bestowing upon them the grace of Thy worship or meditation[5])!

EXPLANATORY NOTES

1. *Parama Śiva* is called *Sthānu* (lit. a log of wood cut from the branchless trunk of a tree or a pollard) because even in the agitating manifestation through all the thirty-six categories from *Śiva* to Earth, *Parama Śiva* is in perfect equipoise or infallible sameness with the power of consciousness ṃ *Khecarī Samatā.*[a] This is called *Anuttara.*
2. As *Śakti,* the Divine Energy, is never different from *Śiva,* the supreme Lord.
3. Pains arising through involvement in the cycle of birth and death. These are of three kinds : i. Physical pains like diseases (fever, headache etc) and hunger-thirst, (ii) mental pains like love-hatred, pleasure-pain etc. (iii) causal pains like desire, greed, ego, vanity, etc.
4. Reference is made to the three episodes of the Goddess described in *Devī Māhātmya (Durgā Saptaśati).*
5. As described in the following sixth and seventh verses of this hymn.

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[a] Reference to *Parātrīśikā vivaraṇa* verse I :*Khecarī Sāmya* is the highest state of Śiva both in life and in liberation".

The same is elucidated according to the doctrine of *Kuṇḍalinī Yoga:*

इन्दोर्मध्यगतां मृगाङ्कसदृशच्छायां मनोहारिणीं
पाण्डूत्फुल्ल सरोरुहासनगतां स्निग्धप्रदीपच्छविम् ।
वर्षन्तीममृतं भवानि ! भवतीं ध्यायन्ति ये देहिन-
स्ते निर्मुक्तरुजो भवन्ति विपदः प्रोज्झन्ति तान्दूरतः ।।७।।

7. *Indormadhyagatām mṛgāṅkasadṛśacchāyām manohāriṇīm*
pāṇḍūtphulla saroruhāsanagatām snigdhapradīpacchavim ;
Varṣantimamṛtam Bhavāni ! bhavatīm dhyāyanti ye dehina --
ste nirmuktarujo bhavanti vipadah projjhanti tāṇduratah.

O *Bhavānī,* the *Kuṇḍalinī* power essentially present in all living bodies! Those embodied ones become cured of all diseases and all misfortunes forsake them from afar, who are graced with the device of meditation on Thyself, irradiated on the blossomed white lotus in the orb of the lustrous moon[1] (*Sahasrāra Padma)* that lures the mind and shines charmingly like the golden lustre of a burning lamp[2] brimful with all, and showering the nectar of bliss.

EXPLANATORY NOTES

1. *Para Śakti* shines with soothing lustre of the moon (i.e. *Prameyavarga* or the object of supreme knowledge) in the *Sahasrāra Cakra* after piercing the *Kulamārga* (path through the six energy wheels-*ṣatcakra)* and in subtlety becomes one with Her lord, *Śiva.*[a] Then She sprinkles a flooding shower of nectar trickling from the blessed feet.[b] This state of a *yogī* consists in freedom from sense-slavery and abounds in spiritual joy bereft of all pain.
2. 'Burning lamp' connotes fruitful spiritual grace and 'brimful with oil' connotes loveliness of divine lustre.

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[a] सहस्रारे पद्मे सह रहसि पत्या विहरसे । A. Lah.9

[b] सुधाधारासारैश्चरणयुगलान्तर्विगलितैः *ibid.10*

Thus, being established in meditation, with certainty (i.e. *śradhā* or faith), becomes the cause of divine surprise (*camatkāra):*

पूर्णेन्दो: शक्लैरिवातिबहलै:[a] पीयूषपूरैरिव
क्षीराब्धे: लहरीभरैरिव सुधापंकस्य पिण्डैरिव।
प्रालेयैरिव निर्मितं तव वपुर्ध्यायन्ति ये श्रद्धया
चित्तान्तर्निहतार्तितापविपदस्ते संपदं बिभ्रति।।८।।

8. *Pūrṇendoh śakalairivātibahalaih*[a] *pīyūṣapūrairiva*
kṣirābdheh laharībharairiva sudhāpaṅkasya pinḍairiva;
prāleyairiva nirmitam tava vapurdhyāyanti ye śradhayā
cittāntarnihitārtitāpavipadaste saṁpadam bibhrati.

(O Bhavānī !) Those devotees who, in all humility and faith, experience meditation on Thyself,

i. of variegated beams shed by the full moon ;
ii. of a flood of ambrosia ;
iii. of an abundant collection of waves in an ocean of milk;
iv. like a ball of concentrated nectar (*cidrūpatā)*--plentiful ambrosia); and
v. like all-pervading snow ; all their destress, affliction and calamity[1] are rooted out of the mind and they attain spiritual exuberance.

EXPLANATORY NOTES

1. 'Distress' refers to *Ādhyātmic* pain (sorrows relating to the soul), 'Affliction' is *Ādhibhautic* pain (troubles given by created beings), 'calamity' is *Ādhidaivic* pain (sufferings proceeding from gods, or supernatural agencies).

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a. Alt. reading : *Bahulaih* बहुलै: - also lexically correct.

Now, portraying the object of meditation, advocated as the internal sacrifice (*antaryāga*) the fruit thereof is described:

ये संस्मरन्ति तरलां सहसोल्लसन्तीं
त्वां ग्रन्थिपञ्चकभिदं तरुणार्कशोणाम् ।
रागार्णवे बहल[a] रागिणि मज्जयन्तीं
कृत्स्नं जगद् दधति चेतसि तान्मृगाक्ष्यः[b] ।।९।।

9. *Ye saṁsmaranti taralām sahasollasantīm*
tvām granthipańcakabhidam tarunārkṣoṇām ;
rāgārṇave bahala[a] *rāgini majjayantīm*
kṛtsnam jagad dadhati cetasi tānmṛgākṣyah.[b]

Those (devotees[1]) who are engaged in deliberation by remembering Thee again and again[2] as creative pulsation[3], gleaming instantly like the redness of the rising Sun[4], piercing the five knots[5] (of *ṣatcakra*) and getting the whole world merged into that thick redness[6], the *karaṇesvarīs*[7], whose eyes are as restless (with beauty) as those of a deer, contemplate in their own mind for ever.[8]

EXPLANATORY NOTES

1. The devotees, whose vital power *Kuṇḍalinī* has got awakened by the grace of the Preceptor.
2. They who remember the deity again and again are spontaneously led to meditation in full confidence and certainty.
3. *Spanda* means creative pulsation. It is eternal throb in the all-motion *Śiva,* which brings about the manifestation, maintenance and withdrawal of the universe. According to *Tantra* it is the *svātantrya Śakti* (the supreme transparent consciousness) which is

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[a] Alternate reading : *Bahul* बहुल --Both convey the same meaning. (*Paňcastavī-Harabhaṭṭi*)

[b] मृगाक्ष्य इति इन्द्रियशक्तयः या करणेश्वरीरूपं धारयन्तीत्यर्थः ।
Swami Laksman Joo

always in pulsation like the belly of a fish known in *yoga*-parlance as *'matsyodarī'*.

4. The *Kuṇḍalinī* rising through *Suṣumnā* is said to be of magnificently bright red colour of the rising sun.
5. The five knots are *Mūlādhāra,* navel, heart, throat and space between the two eye-brows. *Mūlādhāra* and *Svādhiṣthāna cakras* are taken to be one here.
6. Thick redness connotes the joyful and splendid brightness of the Supreme Self, which the *yogī* experiences when the *Kuṇḍalinī* power is fully awakened.
7. *Karṇeśvarīs* are the divinised powers of the sense faculties.* When the sense-organs make a turn-about by sustained spiritual practice, these powers become helpful towards unfoldment of the ultimate Truth.
8. 'For ever' means during *Samādhi* as well as *Vyutthāna.* The sense faculties of the *yogī* do not, in any case, get distracted. All the powers of the senses get united for the realisation of divine beatitude.

The same idea is presented in a different cicumlocution:

लाक्षारसस्नपितपङ्कजतन्तुतन्वी-
मऽन्तः स्मरत्यनुदिनं भवतीं भवानि !
यस्तं स्मरप्रतिममऽप्रतिमस्वरूपा
नेत्रोत्पलैर्मृगदृशो भृशमर्चयन्ति ।।१०।।

10. *Lākṣārasasnapitapaṅkajatantutanvī-*
mantah smratyanudinam bhavatīm Bhavāni !
yastam smarapratimama-pratimasvarūpā
netrotpalairmṛgadrśo bhriśamarcayanti.

O *Bhavānī* [1]! The devotee, who constantly ((*lit.* everyday) thinks, in his heart, on your natural state (*svarūpa*) in Thy inner abode (i.e. *suṣumṇā*, the central *nāḍī*) like the minute thread of a lotus stalk dyed in red lac, is like the god of beauty, intensely worshipped (adored) by the powerful *yoginīs*[2] of matchless charm with their lotus-eyes (i.e. sense-perceptions, which are distractive by nature), become inclined to serve the devotee with one-pointed devotion[3].

EXPLANATORY NOTES

1. *Tripurā* is called *Bhavānī*, as She produces life in three forms (Note: the three different meanings of *Bhava*) :
    - i. *Bhava* means *Rudra*, the master of the world;
    - ii. *Bhava* means Desire or Cupid;
    - iii. *Bhava* means the ocean of the world[a].
2. *Yoginīs* are also explained in relation to the nine *cakras*, from the *Bindu* to the *Trailokyamohana Cakra*, in the *Śrī Cakra*.
3. The divinised sense faculties called *Karṇeśvarīs* make the *yogī's* stay established in the Supreme Self through, what is called, the 'first sight'- the state of *Prathamābhāsa*, as a result of which he merges into the ultimate nature of *Parā Śakti*.

The goddess is described as *Parā Vāk*, the Supreme Speech, abiding in eternal tranquility:

स्तुमस्त्वां वाचमव्यक्तां हिमकुन्देन्दुरोचिषम् ।
कदम्बमालां विभ्राणामापादतललम्बिनीम् ।।११।।

11. *Stumastvām vācamavyaktām himakundendurociṣam,*
kadambamālām bibhrāṇāmāpādatalalambinīm.

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[a] रुद्रो भवो भवः कामो भवः संसारसागरः ।
तत्त्राणनादियं देवी भवानी परिकीर्तिता ।। Tantra

O (Bhavānī !) we praise[1] Thee in That all-prevading, indistinct and tranquil Supreme Speech[2] (*Parā*), that shines like an undivided expanse of ice at *Paṣyantī*[3], like a branching *Kunda*[4] flower-bush at *Madhyamā*[5] and like the objective beauty of the moon at *Vaikharī*[6].

Thou art wearing a garland of the blossoms[7] of a *Kadamba* tree[8], reaching Thy feet.[9]

EXPLANATORY NOTES

1. 'Praise' connotes that we merge into That eternal repose of the Supreme Self which is all-pervading, pure and perfect.
2. There are four stages of speech -- *Parā, Paṣyantī, Madhyamā* and *Vaikharī*. *Parā* is the state of Self-consciousness, the absolute 'I' or '*Ahaṁ*' known as *Pūrṇāhantā*. The manifestation of the world or thisness (*idaṁ*) is self-expansion *(svātantrya)* of the *Śiva-Śakti tattva*, known as *Cidānandarūpa Aham*(the self which is purely consciousness and bliss). *Utpalāchārya*[a] says that "Self-consciousness is the very life of sentiency. It is *Parā Vāk*, which ever shines independently. It is absolute freedom-*svātantrya*. It is the supreme power of the transcendental Self.""The nature of *citi* is ideational dynamism, the cause of the three-dimensional world"[b].
3. *Parā* becomes *Paṣyantī* when it wills to create the world. It is like swelling (*ucchūnatā*) of a seed, the first step in the creation of a tree. *Paṣyantī Daśa of Brahman*, as spoken in the *Upaniṣads*, is 'He willed- I am alone, I become many'. Among the five glories of *Śiva (pañcaśaktis), Paśyanti* is *icchā śakti*, the power of will. It is the state of *sadāśiva* in the hierarchy of the *Tattvas*. It is unity-in-differenceṃ*aham-idamm*ṃ'I am this'ṃwhen *Saṁvit* (consciousness) is like an undivided expanse of ice.
4. *Kuṇḍa* is a kind of Jasmine flower, white and delicate. Snow (ice) (see note 3), *kunda* flower (see note 5) and the moon (see note 6) are

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a. चितिः प्रत्यवमर्शात्मा परा वाक्स्वरसोदिता ।
स्वातन्त्रयमेतन्मुख्यं तदैश्वर्यं परमात्मनः ।। *Is.P. I. v.13*

b. चितिः स्वतन्त्रा विश्वसिद्धिहेतुः *Pra. Hr.* 1

all white. This connotes the tranquil nature of *Parā Vāk* which assumes the three forms of speech.

5. The second step in the process of creation is *Madhyamā*, or 'the middle one' being grosser than *Paśyantī* and subtler than *Vaikharī*. Since the would-be world comes as a clear idea, it is the state of ideation--*Jñāna Śakti*. It is the state of full awareness of the difference within oneself. This state is represented in *Iśvara taṭṭva*. Consciousness begins to sprout in branches - *idam-aham*--'this I am'.

6. The third step in the process is *Vaikharī*, the grossest manifestation of *Vāk śakti*. It becomes the external reality. This actual creation, as the physical world, is called *Kriyā Śakti*. In this *Śaḍvidyā Taṭṭva*, where speech touches throat and palate, the world stands externalised; but the self (*Śiva*) is aware that it is non-different from Him.

   According to *Tantra* lore in general and *Kashmir Śaivism (Pratyabhijñā* School) in particular, the world manifested at the level of *Vaikharī*, is an appearance (*Ābhāsa*) only, as in a dream. *Śaṇkara* calls it, 'false reflection' or 'delusion' (*Māyā)* of which *Śiva* alone is aware like a *yogī*.[a] However, the theory of non-existence (*Ajātavāda*) propounded by *Gaudapāda*, the doyen of *Advaita Vedānta*, is quite akin to the theory of Reflection of the *Pratyabhijñā vāda*, formulated by *Utpalāchārya*. The śākta doctrine concludes that all that we behold is the self-expansion of *Parā vāk*[b], known as *Parā śakti, cit Śakti or Saṁvit Śakti*.

   As a conclusion to the notes 3, 5 and 6 (given above) it is necessary to point out that *Sāmba*, the son of the Sun, pays obeisance to this *Parā-Vāk* whose self-expansion is described to be in the three states of speech.[c]

7. 'Garland of blossoms' refers to the 63 letters of the alphabet, on the basis of which speech becomes an external reality. With the help of vital airs (*Prāṇa-Apāna)* the letters touch vocal cords and become

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[a] See *Śaṅkarācārya's Dakṣināmūrti Stotra* 1.

[b] आमूलाद्वाग्लतासेयं क्रमविस्फारशालिनी। *Śivas.* I.13

[c] तां पश्यन्तीं प्रथममुदितां मध्यमां बुद्धिसंस्थां।
वाचं वक्त्रे करणविशदां वैखरीं च प्रपद्ये।। *Sam. p. 4*

the means of expression. This is self-expansion of *Parā vāk*, as is said by *Sāmba.*[a]

8. *Kadamba* is a kind of tree said to put forth buds at the roaring of thunder clouds. Here, alphabets like the blossoms sprout at the first flux (*Prathama Spanda)* or when there is the will to create in the Divine design.
9. The Goddess wearing the garland from head to foot means that it is *Parā Vāk* that pervades from *Śiva* to the *Pṛthvī Taṭtva.* This connotes Her all-pervading nature.

Vāgbhava Vidyā Mantra and meditation :-

मूर्ध्नीन्दोः सितपङ्.कजासनगतां प्रालेयपाण्डुत्त्विषं
वर्षन्तीममृतं सरोरुहभुवो वक्त्रेऽपि रन्ध्रेपि च।
अच्छिन्ना च मनोहरा च ललिता चाति प्रसन्नाऽपि च
त्वामेव स्मरतां स्मरारिदयिते ! वाक् सर्वतो वल्गति।।१२।।

12. *Mūrdhanindoh sitapankajāsanagatām prāleyapāṇḍutviṣam,*
varṣantīm'mṛtam saroruhabhuvo vaktre'pi randhre'pi ca;
acchinnā ca manoharā ca lalitā cātiprasannā' pica
tvāmeva smaratām smrāridayite ! vāksarvato valgati.

O beloved wife of the controller of Cupid[1]! Thou art seated on the crescent-decked *Śiva,* who forms your white-lotus throne[2]. Thou art sparkling with the glitter of pale-white snow. You sprinkle nectar on the petals of the lotuses of the mouth[3] (i.e. *Mūlādhāra)* and the gate-way to *Brahman*[4] (i.e.*Brahmarandhra).* Flawless, sweet, enchanting and uninterrupted speech flows through their spoken word (*vaikharī)* freely (*lit.* on all sides), who constantly keep Thee alone in their mind.

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[a] या सा मित्रा वरुणसदनादुच्चरन्ती त्रिषष्टिं।
वर्णानत्र प्रकटकरणैः प्राणसंगात्प्रसूतान् ।। *ibid.* 4

EXPLANATORY NOTES

1. *Śiva's* control over desire is a proverbial truth. The god of lust cannot work his crafty and boastful desire upon *Śiva*, the impregnable. Therefore He is given the name *smrāri*, the enemy or controller of Cupid. His spouse, *Pārvati* is called *Smrāridayitā*. Their union is Purity-embracing Beatitude.
2. *Śiva* wears the crescent as a diadem which shows that the all-powerful time is but an ornament for him. *Kālī* represents His energy. Since energy can never exist apart from its source, it does not act independently. It can manifest and act only when it is firmly based on the source. This is conveyed by 'Śiva's forming the seat of *Śakti*'. 'White lotus' represents Purity, Beauty and wisdom.
3. The bulbous root of the penis at the base of the spine is the mouth or the lower centre of power, present in every living creature. It is called *Adhovaktra Brahmasthāna*, the lower mouth of the bliss of *Brahman*. It is the passage of power for ephemeral pleasures and world-class attainments of life. In yogic parlance it is known as *Adhah-kuṇḍalinī or Mūlādhāra*.
4. *Brahmarandhra*, the cavity of *Brahman*, near the thousand-petalled lotus or *sahasradala-kamala*, is called *Ūrdhvavaktra-Brahmasthāna*, the higher gateway to Supreme Bliss. This is the royal gate of entrance to empirical experience of spiritual Truth. In yogic parlance, this higher centre of power is called *Ūrdhva-kuṇḍalinī* or *Sahasrāra*.

The fruit assured by worshipping *Śrī Cakra*:-

ददातीष्टान्भोगान्क्षपयति रिपून्हन्ति विपदो
दहत्याधीन् व्याधीन् शमयति सुखानि प्रतनुते।
हठादन्तर्दुःखं दलयति पिनष्टीष्टविरहं
सकृद्ध्याता देवी किमिव निरवद्यं न कुरुते।।१३।।

13. *Dadātiṣṭānbhogān kṣapayati ripūn hanti vipado*
dahatyādīn vyādhin śamayati sukhāni pratanate;
haṭhādantarduhkham dalayatipinaṣṭīṣtaviraham
sakṛd-dhyāta Devi kimiva niravadhyam na kurute.

When the true nature of Goddess *Parā Śakti* is revealed (through *Śāmbhavopāya*) to a devotee, in a momentous flash[1], She

i. bestows all enjoyments he wishes for[2];
ii. destroys all enemies[3];
iii. drives away calamities[4];
iv. burns all impurities that cause mental pain[5];
v. subdues the diseases of mind and body[6];
vi. enhances happiness[7];
vii. stamps out the sorrows[8] of mind forcibly; and
viii. cures the pangs of separation[9].

What is there that the Divine Mother does not make Her devotee faultless in[a] ![10]

EXPLANATORY NOTES

1. *Ātmā* reveals itself in a flash when grace is intense.[b]
2. Here enjoyments mean those of this world and also of the other world. Cultivating a sense of satisfaction alone can make a person progress towards the attainment of liberation where no sense of enjoyment is possible. That is the point where the fruit of all actions, physical or mental, is surrendered. Then there is no wish to be desired.
3. Enemies are those who put obstacles in the fair and free way of progress towards self-realization. The Goddess promises' to incarnate Herself for destroying these enemies whenever the need arises'[c], after *Śumbha* and *Nisumbha* were killed. The two demons stand for Desire (*Kāma*) and Anger (*Krodha*) in a struggling seeker of Truth.
4. By 'calamities' is meant Personal, Individual and Natural troubles

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[a] The nine kinds of fruit described in the explanatory notes at nos. 2 to 10 may refer to the nine *cakreśvarīs* of the *Śrī Cakraṃ Trailokyamohana* to *Sarvānandamaya*.

[b] सकृद्विभातोऽयमात्मा इत्युपनिषत् ।

[c] तदा तदावतीर्याहं करिष्याम्यरिसंक्षयम् Dm. Sapt. 11/50

(*Ādhyātmic, Ādhibhautic* and *Ādhidaivic*), born of sins.

5. By 'impurities' is meant the three *malas*, that involve the mind in the cycle of pain and pleasure. The impurities are of three kinds :
   i. *Āṇava mala*-- the subtle impurity, knowledge of littleness;
   ii. *Māyīya mala*-- The idea of duality;
   iii. *Kārma mala*-- Distractive thinking of pain and pleasure.
6. '*Ādhi*' means incompetency or mental disease, '*vyādhi*' means physical illness arising from the three humours of the body viz.- phelgm, bile and wind. The diseases of the body include (i) accidental death (ii) natural death, and (iii) death by prolonged disease or simply diseasesṃkinds of fever and other disorders of the body.
7. By 'happiness' is meant *sukha-sādhanāni*, the means for advancing on the spiritual path unhindered.
8. All kinds of impressions that bind the mind to worldliness. Such impressions are subtle and are called internal impediments.
9. Creates a situation by grace for union of *Jivātmā* with *Paramātmā*.
10. The Divine Mother grants all the eight kinds of human accomplishments (*siddhis*) to Her earnest devotee to make him fit to receive Her Grace for spiritual upliftment.

The twelve ways of surrender to Goddess *Pārvati:*

यस्त्वां ध्यायति वेत्ति विन्दति[a] जपत्यालोकते चिन्तय-
त्यन्वेति प्रतिपद्यते कलयति स्तौत्याश्रयत्यर्चति ।
यश्च त्यम्बकवल्लभे ! तव गुणानाकर्णयत्यादरा-
त्तस्य श्रीर्नगृहादपैति विजयस्तस्याग्रतो धावति । ।१४ । ।

14. *Yastvām dhyāyati vetti vindati*[a] *japatyālokate cintaya*
tyenveti pratipadyate kalayati stautyāśrayatyarcati;
yaśca tryambakavallabhe ! tava guṇānākarṇayatyādarāt-
tasya śrīrna grahādapaiti vijayastasyāgrato dhāvati.

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[a] वेत्ति विन्दति (*Vetti Vindati*) taken as one way of meditation.

O Beloved of the three - eyed *Śiva*[1] ! whosoever meditates on Thy true self, (i) discovers Thee, (ii) attains Thy grace of knowing Thee, (iii) recites Thy holy names, (iv) perceives Thee, (v) thinks of Thee, (vi) obeys Thee, (vii) surrenders the ego unto Thee, (viii) understands Thee. (ix) lauds Thee, (x) takes shelter in Thee and (xi) worships Thee; above all, (xii) who listens to Thy divine attributes with spontaneous attention[2] *(ādarāt)*[3], Thou, in the form of Goddess *Lakṣmī* (the dispenser of spiritual and temporal wealth) never stayes away from his abode. Victory greets him even before he desires it.

EXPLANATORY NOTES

1. *'Tryambaka'* is an epithet of *Śiva*, meaning the three-eyed. His beloved (*Vallabhā*) is *Pārvatī*. *Tryambaka Vallabhā* may mean She who as the *Turya*, is the eye of the three individual statesṃ *Viśva*, *Taijasa* and *Prājñaṃ*and three universal statesṃ *Virāṭ*, *Hiranyagarbha* and *Īśvaraṃ*for all these shine after *Brahman* or *Parma Śiva*, who alone is self-effulgent. *Tryambaka Vallabhā* is, therefore, the power pervading the three individual as well as the three universal states of manifestation. "The fourth should pervade the three states like oil."[a]
2. These are the twelve ways of surrender to the glory of the goddess who is the pervading power of volition, knowledge and action (*Icchā Śakti*, Jñāna śakti *and Kriyā śakti*) in all categories comprising the universe. She manifests herself through these three powers individually as well as collectively. She also throws open the portals of liberation for devotees, who love God with all their being and obedience to His will.

   It will be interesting to note here that these twelve ways of meditation correspond with the twelve *mātras* (morae) of the *Praṇava* (Aum) for realization of the ultimate Reality. In the *Āgama Śastra* they are described as *A, U, M, Bindu, Ardhacandra, Nirodhikā,*

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[a] त्रिषु चतुर्थ तैलवदासेच्यम् । Siv. Su. III-20

Nāda, Nādānt, Śakti, Vyāpini, Samanā and *Unmanā*[a]. *The twelfth mātra* constitutes the seat of the venerable *Parā* that transcends the others. Then the yogi listens to the divine attributes with spontaneous attention (*ādarāt)* and becomes blissfully free.

3. Spontaneity is the clear mark of devotion. It consists in loving God with all one's being and obedience to His will. That is what *'ādarāt'* conveys. The literal meaning of 'ādar' is reverence.

Grace of Divine Mother confers all the four principles of life to devotee:

किं किं दुःखं दनुजदलिनी ! क्षीयते न स्मृतायां
का का कीर्तिः कुलकमलिनी ! ख्याप्यते न स्तुतायाम् ।
का का सिद्धिः सुरवरनुते ! प्राप्यते नार्चितायां
कं कं योगं त्वयि न चिनुते चित्तमालम्बितायाम् । ।१५ । ।

15. *Kim kim duhkham Danujadalinī ! kṣīyate na smṛtāyām*
kā kā kīrtih Kulakamalinī ! khyāpyate nā stutāyām;
kā kā siddhih Suravaranute ! prāpyate nārcitāyām
kam kam yogam tvayi na cinute cittamālambitāyām.

O Thou destroyer of demons ! what human affliction is there that does not get waived by one's remembering Thee constantly[1]!

O Joy of creation ! what extent of knowledge (fame) is there that is not attained by singing Thy praise[2]!

O Mother Divine, adored by the chief gods ! what accomplishment is there that cannot be gained by worshipping Thee[3]!

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a. अकारश्च हकारश्च मकारो बिन्दुरेव च ।
अर्धचन्द्रो निरोधी च नादो नादान्त एवं च । ।
शक्तिश्च व्यापिनी चैव समनैकादशी स्मृता ।
उन्मना तु ततोऽतीता तदतीतं निरामयम् । ।

And, what kind of *yoga* is there that cannot be accomplished by surrendering the mind to Thee[4]![a]

EXPLANATORY NOTES

1. Remembering the Deity relates to foremost of the important principles of life i.e. *Dharma*. Thereby spiritual seeker cultivates the power of virtue in the mind that enables him to vanquish evil. For this, Grace of the goddess is sought by devotees addressing Her as the 'destroyer of demons'. By 'demons' is conveyed 'evil thoughts in people' which are at the root of demoniacal actions in man.
2. Singing praise of the Deity relates to the second principle i.e. *Artha*. It means the wealth that is obtained through the practical knowledge of unblemished behaviour. That becomes the means of attaining fame. The goddess is here addressed as *Kulakamalinī--'the* blooming lotus plant of Supreme Power'[b], which means the joy of creation.
3. Worship of the Deity relates to the third principle i.e. *kāma*. It is the fulfilment of all desires. It is the state of eternal satisfaction in which nothing more is desired.[c] The goddess is addressed as the one adored by the chief gods, *Brahmā, Viṣnu* and *Rudra* or simply by the chief of gods, *Indra* or the lord of all accomplishments.
4. It is by surrendering the ego to the supreme *śakti* that *yoga,* union with the Supreme -Self, becomes possible. That is called *Mokṣa,* the

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[a] According to the tradition this was a favourite verse of *Rishi Pir* (1637-1697 A.D.), who hailed from a family of orthodox *Brahmins* in Kashmir. Being an earnest devotee of *Sārikā Bhagavatī* at *Hārī Parvat* Hill, "He found a spiritual guide in a famous hermit *Pandit Krishna Kar*". His followers called him *'Pīr Pandit Pādshāh har du Jahān'* -- the emperor of two worlds". He influenced Aurangzeb with his spiritual power and condemned him for being cruel to Sarmad, the famous Sufi saint of his time. His practice of miracles was sharply criticised by his contemporary, *Rūpa Bhavānī*. His shrine still exists at Batayar in Srinagar, where his anniversary fair is held to this day. (Adopted from 'A History of Kashmir by P.N.K.Bamzai')

[b] कुलं हि परमा शक्तिरिति। Tantra

[c] यं लब्ध्वा चापरं लाभं मन्यते नाधिकं ततः। Bh. G.

[d] मोक्षो नाम न नैवान्यः स्वरूपप्रथनं हि सः। T.A

final release or self-realization.[d] No word of address is used here because *Mokṣa* is eternal oneness with the Infinite Self where in there is no idea of any subject-object relation or duality.

The Supreme Mother, in Her prominent three forms, removes the three principal impurities of Her devotees who remember Her constanty:

ये देवि ! दुर्धरकृतान्तमुखान्तरस्था
ये कालि ! कालघनपाशनितान्तबद्धा: ।
ये चण्डि ! चण्डगुरुकल्मषसिन्धुमग्ना-
स्तान्पासि मोचयसि तारयसि स्मृतैव । ।१६ । ।

16. *Ye Devi ! durdharakṛtāntamukhāntarasthā*
Ye Kāli ! Kālaghanapāśanitānta baddhāh ;
Ye Caṇdi ! caṇdagurukalmaṣasindhumagnā-
stānpāsi mocayasi tāryasi smṛtaiva.

They, who remember you constantly, O celestial Deity[1]!, are saved by you from falling into the irresistible jaws of death; O *Kālī*[2] the mistress of time ! you liberate them from the inextricable noose of the all-devouring Time; O *Caṇḍi,* the violent power of anger ! you ferry them across the drowning and dreadful ocean of sin.

EXPLANATORY NOTES

1. The *Devi* grants the Infinite state, which is beyond the sense of acquisition and abandonment, by removing the subtle impurity called *Āṇava Mala.*[a]
2. *Kālī* is pleased to remove the cognition of difference in objects, rooted in the gross impurity called *Māyīya Mala.*[b]
3. The *Caṇdi* thrashes away the grosser impurity the sense of goodness and badness, or of attachment and hatred. This impurity is called *Kārma Mala.*[c]

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[a] अपूर्णत्वमाणवम्
[b] भिन्नवेद्यप्रथात्वम्
[c] शुभाशुभवासनामयत्वम्

The fruit of obeisance to the Goddess :

लक्ष्मीवशीकरणचूर्णसहोदराणि
त्वत्पादपङ्कजरजांसि चिरं जयन्ति ।
यानि प्रणाममिलितानि नृणां ललाटे
लुम्पन्ति दैवलिखितानि दुरक्षराणि ।।१७।।

17. *Lakṣmī vaśīkaraṇacūrṇasahodarāni*
tvatpādapaṇkajarajāmsi ciram jayanti;
yāni praṇāmamilitāni nṛṇām lalāṭe
lumpanti daivalikhitāni durakṣarāṇi.

The tiny particles of dust (like pollen) of Thy lotus feet, being as potent as aromatic powder[1] used in propitiating *Lakṣmī* to gain temporal wealth, are eternally victorious, for these (the dust-particles of Thy feet) sticking to the foreheads of mortals engaged in paying obeisance to Thee, erase their adverse writ of fate.[2]

EXPLANATORY NOTES

1. Dust particles sticking to the feet of Divine Mother are compared to the pollen dust of a lotus or aromatic powder with which the goddess of wealth is propitiated. The two divinities are considered to be like uterine brothers. For the worldly enjoyment of general experience is said to be but a *trilesimal* part of the Supreme Bliss.[a]
2. "On being blessed with that Supreme Bliss all knots of heart are cut asunder, all doubts are removed and the fruits of all kinds of actions (including the destined actions or *Prārabdha Karma)* are destroyed".[b] Since that Bliss is par excellence, perfect and permanent the adverse writ of fate becomes void with its influence.

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a. एतस्यैवानन्दस्य मात्रामुपजीवन्ति । *Bṛh-upa-* 4.3.32

b. भिद्यते हृदयग्रन्थिः छिद्यन्ते सर्वसंश्रयाः ।
क्षीयन्ते चाऽस्य कर्माणि तस्मिन् दृष्टे परावरे ।। *Mund. up.* II-ii.8

But alas ! ignorant people do otherwise; they are cautioned :

रे मूढा: ! किमयं वृथैव तपसा काय: परिक्लिश्यते
यज्ञैर्वा बहुदक्षिणै: किमितरे रिक्तीक्रियन्ते गृहा: ।
भक्तिश्चेदविनाशिनी भगवतीपादद्वयी सेव्यता-
मुन्निद्राम्बुरुहातपत्रसुभगा लक्ष्मी: पुरो धावति ।।१८ ।।

18. *Re mūḍhāh ! kimayam vṛthaiva tapasa kāyā pariklisýate*
yajnairvā bahudakṣinaih kimitare riktikriyante gṛhāh;
bhaktiścedavināśini Bhagavatīpādadvayīsevyatā-
munnidrāmburuhā-tapatrasubhagā lakṣmī puro dhāvati.

O you stupefied[1] people ! why do you torment your bodies by undergoing ceremonial sufferings[2] and impoverish your living conditions by paying heavy rewards for accomplishing sacrificial rites ? If you had unreserved devotion to the feet (knowledge and activity process) of the immortal Goddess *Lakṣmī*, the goddess of spiritual prosperity[3], adored with the royal canopy of full bloomed lotuses[4], it would have led you to the glory of spiritual Truth.

EXPLANATORY NOTES

1. Ignorant people caught in the mire of delusion and duality.
2. It involves a lot of botheration to undertake ceremonial rites in order to get our desires fulfilled. But according to *Vasiṣṭha* the rule of the world is that the more you desire for a thing the more it recedes from you. And, if, at all, the object of a desire is attained, it must have involved a lot of trouble and then it does not last long. So these ceremonies performed with a desire, ultimately, bring sufferings. If performed as duty, desiring no fruit, these purify the intellect and develop spiritual wisdom, as, is advocated by *Śaṇkarācārya*, 'Mere penance or observation of *cāndrāyana vrata* does not give spiritual wisdom'.
3. 'Spiritual prosperity' is what in another term means 'perfect knowledge of God, Liberation or *Mokṣa*'. The goddess is, therefore, called *Mokṣa Lakṣmī.*
4. The benign beauty of Goddess is described to be like that of untainted bloomed lotus leaves. This connotes that She is Supreme and bears no stain of duality.

Grace of awakened *Kuṇḍalinī* :

याचे न कंचन न कंचन वञ्चयामि
सेवे न कंचन निरस्तसमस्तदैन्यः ।
श्लक्ष्णं वसे मधुरमद्मि भजेवरस्त्री-
र्देवी हृदि स्फुरति मे कुलकामधेनुः ।।१९।।

19. *Yāce na kańcana na kańcana vańcayāmi*
seve na kańcana nirastasamastadhainyaḥ;
ślakṣńam vase madhuramadmi bhaje varastrī
Devi hṛdi sphurati me kulakāmadhenuḥ.

Neither I seek anything nor deceive anybody for getting wealth. I am servile to none. Thus I have cast off all sense of dependence and dejection.[1] Yet, it surprises me to find myself clad in fine robes, eating agreeable food and having recourse to the consort of my choice.[2] Indeed Goddess *Kulakāmadhenu*[3], the family cow of plenty, is blooming in my heart.

EXPLANATORY NOTES

1. The *Upaniṣad* says "All this and whatsoever in the universe is pervaded by the Supreme Lord. Therefore, one must enjoy with contentment what God has enlisted for one. Do not covet anybody's wealth".[a] One who understands this, neither seeks nor deceives. No dejection is painful then. The devotee means to say : I do not seek wealth for I live in the supreme; I do not deceive for I am pure; I am servile to non for I have no desire'. He feels himself free from all the three *Malas.*
2. *Gopi Chand* was a king in India. His mother, *Madālasā*, was a high calibred royal lady. At the time of taking up *Sannyāsa, Gopī Chand* bowed at the feet of his mother to seek her permission and blessing.

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[a] ईशावास्यमिदं सर्वं यत्किञ्चित् जगत्यां जगत् ।
तेन त्यक्तेन भुञ्जीथा मा गृधा कस्यस्विद्धनम् ।। Īsop.1.

Before she gladly gave it she asked him to keep a note of three pieces of advice :

i. Use your cloth only when you need it;
ii. Eat only when you feel appetite;
iii. Always be immersed in Divine Self.

These have respective references to dress, food and consort mentioned by the devotee in the verse. Supreme Consciousness is his elegant dress; *Advaita Siddhis* are his sweet enjoyments, constant awareness of *Citśakti* is his most charming spouse.

3. *Kula-Kuṇḍalinī*, the fulfiller of all desires, is the patronizing power of Divinity.

शब्दब्रह्ममयि स्वच्छे देवि त्रिपुरसुन्दरि
यथाशक्ति जपं पूजां गृहाण परमेश्वरि ।।२०।।

20. *Śabdabrahmamayī svacche Devi tripurasundarī*
Yathāśakti japam pūjām gṛhāṇa parameśvari.

O Thou indistinct cosmic sound[1]; immaculate all-pervading power[2], ruling the three worlds[3] ! Pray accept this worship[4] and the recitation of Thy Divine names[5] done to my capacity, O *Parameśvari!* the Supreme *Vāk* called *Parā*.

EXPLANATORY NOTES

1. The self-produced sound called the 'voice of silence' which becomes audible to a *yogī* on the awakening of *Kuṇḍalinī* resolving the three stages of speech (*Vāk*). This all pervading unbeaten sound called *Śabda-brahma,* rises from *nābhi,* the place of *'Paśyanti'.* Constant repetition of divine names is possible through *'Paśyanti'* only. Grammarians call it *'Sphoṭa' (*breaking forth).
2. *'Svacche Devi'* refers to *Madhyamā Vāk,* where speech becomes distinct at throat.

3. The three worlds refer to :

	Bhuh	*Bhuvah*	*Svah*
	Earth	Space	Heaven
or	*Jāgrat*	*Svapna*	*Suṣupti*
	Bhava	*Abhava*	*Atibhava*

   Tripurasundari manifests through three worlds and is referred to as articulate speech *Vaikhari* (spoken word by mouth).

4. By worship is meant determined effort for self-realization. "It is not mere offering of flowers with chanting that is meant by worship. True worship is the determined effort to merge into the Supreme consciousness beyond thought, with all awareness which is the fruit of spontaneous attention".[a]

   The *Upaniṣad* says- "That which cannot be expressed by word but from where the word rises, that is *Brahman*, the Supreme Self and not what the people worship".[b] This hints at *Parā Pūjā*-- the highest worship. The inferior type of worship is ceremonial -- worship of the five deities as enjoined by *Śankarācārya*.[c]

5. By *Japa* is meant repetition of a mastered *mantra* imparted, in a traditional manner by the preceptor, to keep the disciple's spiritual awareness ever fresh. This is "possible in *Śāktopāya*, the middle means. Neither *Āṇavopāya*, the inferior means nor *Śāmbhavopāya*, the superior means is practicable because in the former case it is beyond understanding while in the latter it is only revealed by

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a. पूजा नाम न पुष्पाद्यैर्या मतिः क्रियते दृढा।
निर्विकल्पे महाव्योम्नि सा पूजा ह्यादराल्लयः।। V.B. 147
पूजा तु चंचलत्वेऽपि त्वन्मयत्वाप्रमत्तता। S.T.T.-I-4.5

b. यद्वाचा नाभ्युदितं येन वागभ्युद्यते।
तदेव ब्रह्म त्वं विद्धि नेदं यदिदमुपासते।। Kenop. 1-3

c. *Paňcopacāra Pūjā*. The five deities may be *Śiva*, *Pārvatī*, *Ganeśa*, *Kumāra* and *Viṣnu* with *Śiva* as the presiding deity for *Siva* devotees. OR, *Viṣhnu*, *Lakshmī*, *Sūrya*, *Ganeśa* and *Śiva* with *Viṣhnu* as the presiding deity for *Viṣhnu* devotees. This worship was introduced by *Śankarācārya* for general upliftment of society.

intuition".[a] In *Ānavopāya, Japa* may be ceremonial. But the aim of *japa* is 'effecting of absorption wholly in the very being of the deity'.[b]

6. *Parā* pervades the *merudanda,* the cerebro-spinal axis or *Suṣumṇā.*

Prayer for non-interference through obstacles in the spiritual path :

नन्दन्तु साधकाः सर्वे विनश्यन्तु विदूषकाः ।
अवस्था शाम्भवी मेऽस्तु प्रसन्नोऽस्तु गुरुः सदा[c] ।।२१।।

21. *Nandantu sādhakāh sarve vinaśyantu vidūṣakāh*
avasthā śāmbhavī me' stu prasanno'stu guruh sadā.[c]

May all striving souls[1] be filled with supreme bliss. May all defiling agencies[2] perish. May I attain the state of *śambhu*[3]. May the preceptor be pleased with my performance.

EXPLANATORY NOTES

1. *Sādhakāh* -- Those who practise spiritual stability. In *Śākta* they are called *Śiva Yogīs* or in *Śaiva* lore they are called *Kula Yogīs*. They are said to have *Yāmala siddhi* i.e. realization of *Śiva* and *Śakti* as one Supreme Self.
2. *Vidūṣakah* -- These are disturbing agencies which cause bondage by falling prey to pain and pleasure. Being slave to these a *Sādhaka's* course is beset with obstacles. One has to conquer these by dwelling constantly in the supreme joy of unsurpassing *Parā Śakti.* That gives bliss. "One has to treat alike praise and blame, pleasure and pain, friend and foe. The king among yogis is free from the sufferings

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[a] न पुंसि न परे तत्त्वे शक्तौ मन्त्रं नियोजयेत् । - Tantra
पुंस्तत्वे जडतामेति पर तत्वे तु निष्फलः ।।

[b] जपस्तन्मयताभावनं सम्यगीरितम् । S.T. I.4, 5

[c] There are similar vedic prayers also.

resulting from triumph and intolerance", according to *Kādimatatantras.*[a]

3. *Śambhu* is the name of *Śiva* who blesses the devotee with eternal happiness of the realization of Supreme Self. That state is called *Śāmbhavī Avasthā, Śāmbhavī Mudrā* or *Bhairavī Mudrā* which is 'inward perception with outward steadfast look, hidden in the *Tantras'.*[b]

दर्शनात्पापशमनी जपान्मृत्युविनाशिनी ।
पूजिता दुःखदुर्भाग्यहरा त्रिपुरसुन्दरी ।।२२ ।।

22. *Darśanāt pāpaśamanī japānmṛtyuvināśinī*
Pūjitā duhkhadurbhāgyaharā tripurasundarī.

Tripurasundarī, by granting a glimpse of Her benign self (Bliss of self-realization), allays the sin of innate ignorance[1] ; by accepting praise through recitation of Her name, removes fear of death[2]; and by being pleased with worshipping Her, removes misfortune and pain.[3]

EXPLANATORY NOTES

1. It is *Āṇava Mala* that pertains to innate ignorance of *Jīva* and brings about the sense of imperfectnessṃ*Apurṇatvam.* This is removed by *Darśana* or direct revelation.
2. The fear of death comes because of *Māyīya Mala* which accumulates for soul a body (gross and subtle) to bring about the sense of difference - *bhinnavedyaprathā.* This is warded off by *Japa*-spontaneous rememberance.
3. Misfortune and pain are due to *Kārma Mala* which is formed with impressions (*vāsana*), good or bad, left behind in the mind by the actions done in previous births. This *mala* is erased by *Pūjā* or absorption in the Divine Self.

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a. यो निन्दास्तुतिशीलेषु सुखदुःखारिबन्धुषु ।
समः आस्ते स योगीन्द्रो हर्षामर्षविवर्जितः ।। Kulārṇava 9/45

b. अन्तर्लक्ष्यो बहिर्दष्टिर्निमेषोन्मेष वर्जिता
एषाऽसौ भैरवीमुद्रा सर्वतन्त्रेषु गोपिता ।। ibid. 8/85

नमामि यामिनीनाथलेखालंकृतकुन्तलाम् ।
भवानीं भवसन्तापनिर्वापणसुधानदीम् ।।२३।।

23. *Namāmi yāminīnāthalekhālaṅkṛtakuntalām*
Bhavānīm bhavasantāpanirvāpaṇasudhānadīm.

I make obeisance to *Bhavānī (Pārvatī),* who is bedecked with the crescent as Her hair-pin[1] and who, like a stream of nectar, washes away the world-sufferings.[2]

EXPLANATORY NOTES

1. This description is for meditation on form. In *Yoga* it is the nasal sound of *bīja-mantra,* represented by the semi-circular crescent, that merges in the divine universal self-Supreme consciousness when the fourth state *Turya* permeates the three states of *Jīva.*[a]
2. Sufferings are of three kinds :
   i. *Ādhyātimic,* caused by individual pains, mental or physical.
   ii. *Ādhibhautic,* caused by other beings - friends and foes.
   iii. *Ādhidaivic,* caused by fate or nature.

मन्त्रहीनं क्रियाहीनं विधिहीनं च यद्गतम् ।
त्वया तत्क्षम्यतां देवि ! कृपया परमेश्वरि ।।२४।।

24. *Mantrahīnam kriyāhīnam vidhihīnam ca yadgatam*
Tvayā tat kṣamyatām Devī ! kṛpayā parameśvari !

O Supreme Ruler of the universe ! Pray forgive me, out of compassion, omissions which might have occurred in my prayer, for I am lacking in the perfect knowledge regarding Thy *Mantra*[1], the performance[2] *and* the prescribed method[3] thereof.

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[a] त्रिषु चतुर्थं तैलवदासेच्यम् । S.Su . 3/20

EXPLANATORY NOTES

1. *Śrī Vidyā pañcadaśākṣarātma mantra,* to be understood by tradition.
2. Performance of religious rites or the right deliberation on *Parā Śakti.*
3. *Yukti* or knack in performance or practice (spiritual *sādhanā*).

इति श्री पञ्चस्तव्यां घटस्तवः तृतीयः समाप्तः ।।

Īti Śrī Pañcastavyām Ghaṭastavah trītiyah samāptah.

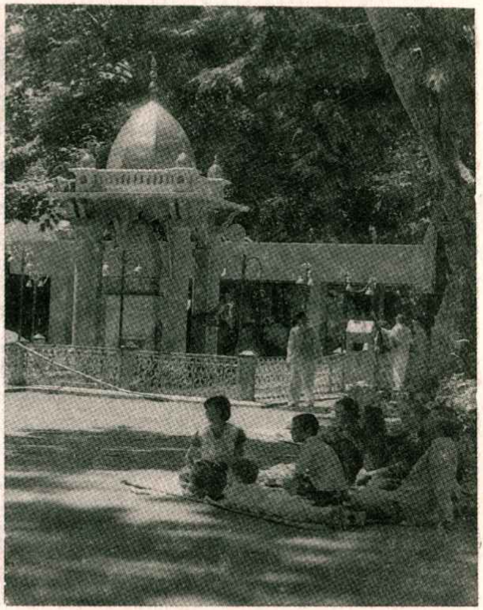
Thus ends *Ghaṭastava,*
the third hymn of the *Pañcastavī.*

IV

AMBASTAVA

The Ever Flowing Grace

श्री राज्ञा भगवती
(क्षीर भवानी - तुल मुल़)



या द्वादशार्क परिमण्डित मूर्तिरिका
सिंहासनस्थितिमतीमुरगैर्वृतां च।
देवीमनन्यगतिमीश्वरतां प्रपन्नां
तां नौमिं भर्गवपुर्षीं परमार्थराज्ञीम्।।

Plate IV Rājňā Bhagawatī

INTRODUCTION TO THE FOURTH HYMN AMBASTAVAH

The fourth hymn of the *Pañcastavī* pertains to the Mother of the universe -*Jagadambikā*. This is a prayer to *Ānanda Śakti* (Power of Bliss), the second in the series of the five-fold glory of *Śiva-Śakti*. It celebrates the charm of the power of manifestation which is about to flower into action, the universal cause of all motion and change observed throughout the manifest world. Supreme Bliss is experienced by an earnest seeker of Truth when *Ānanda Śakti* with ever-flowing grace predominates of its own spontaneity and freedom. It is considered as the feminine aspect of Nature, the Motherhood in the universe, being the universal energy that brings all things into being.

This prayer to the Divine Mother in conformity with Supreme Bliss is spontaneous. Therefore it is a divine means, called *Anupāya*, not involving any human effort, for the complete realization of that ultimate Reality, *Parā Śakti*. This is the primordial state without a change and so beyond an unnatural or accidental circumstancem*anādhikāla siddha mūlaprakṛti*. Accordingly, this hymn is named *Ambastava*.

May *Jagadambā* shower Her Bliss upon all.

अथ अम्बस्तवः चतुर्थः

AMBASTAVA, THE FOURTH

THE EVER FLOWING GRACE OF MOTHER

ॐ नमः जगदम्बिकायै

Salutations to the MOTHER

Adoring the Universal Mother (2 *Ślokas*):--

यामामनन्ति मुनयः प्रकृतिं पुराणीं
विद्येति यां श्रुतिरहस्यविदो वदन्ति ।
तामर्धपल्लवितशंकररूपमुद्रां
देवीमनन्यशरणः शरणं प्रपद्ये ।।१।।

1. *Yāmāmananti muṇayah prakṛtimpurāṇīm*
vidyeti yām śrutirahasyavido vadanti ;
tāmardhapallavita śaṅkararūpa mudrām
devīmananyaśaraṇah śaraṇam prapadye.

I take refuge in that Self-luminous deity, who is a mystery in the half-sprout form of *Śiva* (called *ardhanārīśvara*[1]). Being the sole resort[2], the *munīs*, adept in reflective contemplation, greet Her as *Prakṛti*[3], the primeval potentiality of manifestation; and knowers of the secrets of the philosophical thought, revealed in the *Upaniṣads*, describe Her as *Parā Vidyā*[4], the supreme knowledge of self-realization.

EXPLANATORY NOTES

1. *Ardhanārīśvara ŚivaṃŚakti* as the active aspect of consciousness is always one with *Śiva*, the passive aspect. This is represented as right half Śiva and left-half *Pārvatī* in one form.
2. Being the sole resort She protects all.
'Protects' means' gives release from all kinds of bondage' by

granting ultimate union with the Supreme. *Bhaṭṭanārāyana's* prayer to Lord *Śiva* elucidates this:

"I bow to *Śiva (sthānu,* the transcendent*)* who is *cit-prakāśa* above the three generic constituents of *Prakṛti,* who is subtler than even half the *mātrā* indicated on the top of *'Om',* and who is greater than even the cosmic egg".[a]

3. *Prakṛti* is the material cause of the universe. She keeps the world process in balance with the three generic constituents viz. *Sattva, Rajas* and *Tamas. Prakṛti* is called *Māyā* which is not light of consciousness and therefore 'cannot be the basic cause of the manifestation of existents'.[b]
4. *Parā-vidyā* is the highest spiritual knowledge that dispels the darkness of ignorance and helps the human being (*Jīva*) to realize the perennial glory of the Supreme unity[c], the state in which transmigration of soul turns out to be a myth.

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a. प्रणवोर्ध्वार्धमात्रातोऽप्यणवे महते पुनः ।
ब्रह्माण्डादपि नैर्गुण्यगुणाय स्थाणवे नमः ।। *Sta. cin.* 7.

b. ईक्षतेर्नाशब्दम् *Br. Su* i.i.-5

c. सा विद्या या विमुक्तये । Up.

अम्बस्तवेषु तव तावदकर्तृकाणि
कुण्ठी भवन्ति वचसामपि गुम्फनानि।
डिम्बस्य मे स्तुतिरसावसमञ्जसापि
वात्सल्यनिघ्नहृदयां भवतीं धिनोति[a]।।२।।

2. *ambastaveṣu tava tāvadakartṛkāṇī*
kuṇṭhī bhavanti vacasāmapi gumphanāni ;
dimbasya me stutirasāvasamañjasāpi
vātsalyanighnahṛdayām bhavatīm dhinoti.[a]

O Mother ! even beautiful hymns of the *Vedas,* which are of divine authorship turn blunt in praising Thee. But this praise of a block-head (like me), although unintelligible, delights[1] Thy heart which is tender with affection.

Another version as explained by *Swami Lakshman Joo* is :

O Mother ! although the Supreme forms assumed for creation, preservation and reconstruction (i.e. *Brahmā, Viṣnu* and *Rudra*) are well-versed in understanding the *Vedic* Hymns, yet they fail in singing Thy praise. But my humble prayer like that of a young child, pleases Thee, even if it is not in conformity with the disciplined way of worship. Indeed, Thy heart is filled with the spontaneous love of Mother.[1]

EXPLANATORY NOTES

1. The Mother's spontaneous love i.e. *śaktipāta* (Divine Grace), is unconditional and unhindered. 'There is no human effort needed to earn it".[b] "One is automatically directed towards the preceptor as if tethered with a rope".[c] It is the self-dependent will of *Parā Śakti* to

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[a] धिनोतु' इति पाठान्तरम्। c.f. ms - The Oriental Research Institute, Mysore. (S.L. Lax.).

[b] नाऽत्र कोऽपि आत्मीयः पुरुषकारः विद्यते। Tan.

[c] गले पादिकया नाथ नीयते सदगुरुं प्रति। Tan.

shower the blessings on any one of Her children at any place or at any time. "It is by the grace of the sovereign deity that one is led to monistic practices,"[a] says *Dattātreya Avadhūta,* the crest jewel of spiritual aspirants. The very delight of the Divine Mother speaks of Her *Śaktipāta.*

Expressions of the experiences of a devotee in his successful spiritual course (in three verses) :

व्योमेति बिन्दुरिति नाद इतीन्दुलेखा
रूपेति वाग्भवतनूरिति मातृकेति।
निःष्यन्दमानसुखबोधसुधा स्वरूपा
विद्योतसे मनसि भाग्यवतां जनानाम्।।३।।

3. *Vyometi binduriti nāda itīndulekhā*
rūpeti vāgbhavatanūriti mātṛketi ;
nihṣyandamānasukhabodhasudhāsvarūpā
vidyotase manasi bhāgyavatām janānām.

(O Mother !) while sprinkling the nectar of pure and perfect knowledge of Reality[1], Thou revealest Thy Divinity in the minds of the blessed[2] by gracing them with the extra-ordinary means[3] of realising the Self as-

- i. Etherial consciousness —Vyoma[4];
- ii. Transcendental consciousness — *Bindu*[5];
- iii. Immanent consciousness — *Nāda*[6] ;
- iv. Of the form of crescent or Nectar an consciousness - *Indulekhā*[7];
- v. Source of speech — *vāghbhavatanuh*[8];
- vi. rosary of the alphabet — *Mātrikā*[9];

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[a] ईश्वरानुग्रहादेव पुंसामद्वैत वासना। *Ava. Gītā* 1.1

EXPLANATORY NOTES

1. This hints at the attainment of *Madhumati Bhumikā* by a *yogī* or disappearance of *Triputī* or merging the triangle of trichotomy into one supreme whole called *bindu*, in which all being and non-being are at par. That alone is the Supreme seer.
2. The 'blessed' are those devotees of Divine Mother who are favoured with *Śaktipāta*, the mysterious means of realizing the Supreme Self. Reference may be made to *Anupāya*, the means without any particular discipline or to *Śāmbhavopāya*, the superior means in which human effort is of no avail.
3. As referred to in the above note, the extra-ordinary means is the zero point, intermediate between *prāṇa* and *apāna*. It is at such a point that the preceptor (*Guru*) impels the consciousness of the disciple towards the universal consciousness. That may be possible through his mere touch or a favourable glance.
4. By *'vyoma'* is not meant this elemental ether (or sky) but the formless and subtle beatitude of what is known as the Supreme Self, as is enjoined by the *Tantra* : 'The supreme self is to be meditated upon as the formless sky, unbound by quarters, in which *citśakti*-awareness of supreme consciousnessṃ reveals itself spontaneously".[a] Therefore 'the sky is His emblem'[b] only. The *Chhāndogyopaniṣad* also declares that by 'sky' is meant '*Parabrahman*' *(cidākāśa)* and not the elemental ether *(bhūtākāśa)*. 'What is *Parabrahman*, is suggested by the name *Śiva-vyoma*'.[c]
5. *Bindu* (or *Vindu*) ordinarily means a dot. It represents the *Parapramātā*, the Highest Self or *Parā Śakti*, 'the supreme knower, not knowable by any means'. The *Upaniṣad* says-'who can know the knower'.[d] It is *citprakāśa*. It represents non-dimensional infinity, the beatitude par excellence.

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a. व्योमाकारं स्वमात्मानं ध्यायेद् दिग्भिरनावृतम्।
निराश्रया चितिः शक्तिः स्वरूपं दर्शयेत्तदा। V.B. 92

b. आकाशस्तल्लिंगात्। Bra. Su. 1.1.8.22

c. शिवव्योमेति या संज्ञा परब्रह्मेति यत्पदं। *Tri. Sas.*

d. विज्ञातारमरे केन विजानीयात्। *Bṛ. up.* IV-v-15
नहि दृष्टुदृष्टेर्विपरिलोपः। *ibid.*IV-iii-23

श्री वैष्णवी माता

Plate V Vaiṣṇavī Mātā

6. Nāda refers to *Parā vāk* or supreme verbum which is only the product of '*ahaṁ vimarśa*'. It is the creative I--consciousness of Śiva. It is the power of deliberation on the non-dual self--*cidvimarśa*. It is the supreme glory of Vaiṣṇav Mātā or Vaiṣṇavī.
7. *Indulekhā* is the crescent that confirms the determined non-dual supreme self, *amākalā*.
8. *Vāgbhavatanuh* means the self, as the first seed letter 'a' that pervades the alphabet. It is the form of *Sarasvatī*, the goddess of supreme knowledge.
9. *Mātṛkā* is the power of deliberation of *Śiva*. It is the *Kriyā śakti* that covers the Sanskrit alphabet *a* to *kṣa*, which is the state of *Pūrṇāhantā*. The alphabet gives rise to *ṣaḍadhvā*, the six-path world, which weaves for bondage of the soul. When understood well in deliberation, it becomes the cause of release. Then it is called *Ajñāta mātā*.

आविर्भवत्पुलकसन्ततिभिः शरीरै -
र्निष्यन्दमानसलिलैर्नयनैश्च नित्यम् ।
वाग्भिश्च गद्गदपदाभिरुपासते ये
पादौ तवाम्ब ! भुवनेषु[a] त एव धन्याः ।।४।।

4. *āvirbhavatpulakasantatibhih śarīrai-*
rniṣyandamānasalilair nayanaiśca nityam;
vāgbhiśca gadgadapadābhirupāsate ye
pādao tavāmba ! bhuvaneṣu[a] ta eva dhanyāh.

O Mother ! They are fortunate who, thrilled with joy, their hair standing erect, tears gushing out of their eyes because of intense love, ever[1] worship Thy lotus feet[2] with vibrant expressions, they are indeed blessed in all the three worlds[3].

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[a] पाठान्तर - हृदयेषु (Hṛdayeṣu)

EXPLANATORY NOTES

1. 'Ever' connotes that the devotees are ever busy in worshipping the Goddess in all the three states of life. Indeed the spirit of worship has become spontaneous. *Dhārāsāraṃlike* heavy downfall of rain.
2. The lotus feet convey the transcendent and immanent, *Prakāśa* and *Vimarśa*- aspects of the Supreme Deity. Such contemplation leads to perfection.
3. 'Three worlds' refer to three states of life and three periods of time. Perfect concentration causes shaking off the ego of gross, subtle and causal bodies of the *Sādhaka*[a] in all the three states of life for all time.[b]

वक्त्रं यदुद्यतमभिष्टुतये भवत्या -
स्तुभ्यं नमो यदपि देवि ! शिरः करोति ।
चेतश्च यत्त्वयि परायणमम्ब! तानि
कस्यापि कैरपि भवन्ति तपोविशेषैः ।।५।।

5. *vaktram yadudyatam abhiṣṭhutaye bhavatyā*
stubhyaṁ namo yadapi devi ! śirah karoti ;
cetaśca yat-tvayi parāyanamamba ! tāni
kasyāpi kairapi bhavanti tapoviśeṣaih.

O Mother, self-luminous Supreme Energy ! only a rarely-favoured devotee[c], as a result of very extra-ordinary means accrued out of his own penances (known to his subtle self alone), ever and anon .

i. utters forth hymns in Thy praise,
ii. brings forth his head to bow to Thee; and
iii. feels an urge for contemplating upon Thy true self.

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[a] स्थूल सूक्ष्मकारण देहाहंभावस्य निर्धूयमाने । S.L. Joo.

[b] भुवनेषु इति काल त्रेयेषु । *ibid*

[c] मनुष्याणां सहस्रेषु कश्चिद्यतति सिद्धये । *Bh. G. VII-3*
"of thousands of men some rare soul strives to realize me."

These acts of devotion in word, deed and thought are ever constant in Thy devotees.

Glory of the Serpent Power :

मूलालवालकुहरादुदिता भवानि !
निर्भिद्य षट् सरसिजानि तडिल्लतीव।
भूयोऽपि तत्र विशसि ध्रुवमण्डलेन्दु –
निष्यन्दमानपरमामृततोयरूपा। ।६। ।

6. *mūlālavālakuharādudita bhavānī !*
nirbhidya ṣaṭ sarasijāni taḍillatīva;
bhūyo'pi tatra viśasi dhruvamanḍalendu-
niṣyandamānaparamāmṛtatoyarūpā.

O Supreme Power of Being and Becoming[1]! when awakened, you rise abruptly like the lightning from the base of Thy cavity[2] to pierce the six lotus[3] centres (upto the *ūrdhva-mūlādhāra).* Then showering nectar from the Eternal Halo of Moon, at *Brahmarandhra*[4], you enter your abode of rest (*adhah-mūlādhāra)* again.

EXPLANATORY NOTES

1. '*Bhavānī*'ṃThis address refers to two aspects, *Prakāśa* or Light and *Vimarśa* or Consciousness of Light, of the same Reality.
2. Reference to *Kuṇḍalinī,* the *mūlādhāra cakra.* It is a round cavity just like one made at the bottom of a tree so that it draws water to its capacity.
3. The six *cakras* are called lotuses only in a figurative sense, for like lotus they have the characteristic of contraction and expansion. These lotuses expand and flower upwards during the sun-shine of earnest spiritual practice. Since the flowering process takes place in a circling movement, these are called wheels or *cakras* in *yogic* parlance. It is not an emotional expansion as is natural with organs of a body. It is divine rapture. It is expansion of beatitude. This is real worship.

4. The seat of eternal bliss or the stateless state is known to the *yogis.* This is also called the Divine Entrance or *svādhāra.* Also refer to verse 8 of hymn V. Nectar flows from *Amākalā* in *Sahasrāra* in the region of *Brahmarandhra,* the circular orb and refreshes the whole body of the *Yogī.*

How transcendence expanded into immanence :-

दग्धं यदा मदनमेकमनेकधा ते
मुग्ध: कटाक्षविधिरंकुरयांचकार।
धत्ते तदाप्रभृति देवि ! ललाटनेत्रं
सत्यं ह्रियेव मुकुलीकृतमिन्दुमौलि: ।।७।।

7. *dagdam yadā madanamekamanekadhā te*
mugdhah kaṭākṣvidhiraňkuryaňcakāra ;
dhatte tadāprabhṛti devi ! lalāṭanetram
satyam hriyeva mukulīkṛtamindumaulih.

O Divine Power of self-effulgence ! When *Mahādeva Śiva* burnt Cupid[1] (*Kāmadeva*) to ashes after emitting fire (of wrath) through the third eye[2], then Thou with Thy bewitchingly graceful look made it grow and expand into innumerable cupids[3]. Truly then, (it is, therefore, guessed well that) the crescent-bedecked *Śaňkara* keeps the eye half-closed out of shame.[4]

EXPLANATORY NOTES

1. 'Cupid' stands for universal desire of the Supreme creator. The *Vedas* declare : 'He willed and became many'.[a] As such *Śiva* is called*Kāmeśvara* and *sakti* is *Kāmeśvarī,* who bring about the manifestation, as their divine play.
2. The third eye of *Śiva* is the 'window of the knowledge of self'. Among common people this is usually referred to as the sixth sense.

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[a] एकोऽहं बहुस्याम्। *Veda*

3. Imagine a vast ocean. In some of its remote parts numerous icicles appear when freezing wind passes by. Similarly due to ignorance (i.e. absence of spiritual awareness) somewhere a little of supreme consciousness broke up into numerous finite parts (i.e. levels of consciousness). Just as water is the source, ever present in the icicles, so is consciousness present everywhere. The Lord is said to have laid the true and subtle self behind what appears gross in numerous forms.[a] Thus *Kāmadeva* expanded through innumerable couples. It became the individual desire.[b] There are various *Paurānic* interpretations of the process.
4. There is poetic pun on the word 'shame'. Actually the half-closed eyes of *Śiva* connote His deliberative mood. It is the light of consciousness, while in His transcendence *Śiva* is the consciousness. This conveys that *Prakāśarūpa Śiva* is always *vimarśa-rūpa* in his ever inseparable company of *Parā Śakti, Pārvatī. Śiva* is ever aware all pervading entity. Closure of the third eye conveys His mood of contemplation. He is clever in concealing His true self.[c] Keeping the third eye closed also connotes that *Śiva* has controlled desire.

Involution or deliberation on the Supreme by divine grace is conveyed by glorifying the Goddess without whose presence *Śiva* remained unrealized :

अज्ञातसम्भवमनाकलितान्ववायं
भिक्षुं कपालिनमवाससमद्वितीयम् ।
पूर्वं करग्रहणमंगलतो भवत्या:
शम्भुं क एव बुबुधे गिरिराजकन्ये ! ।।८।।

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a. तच्छ्रष्ट्वा तस्मिन्नेव प्राविशत् । *Up.*

b. For details see *Kālidāsa's Kumārasambhava*, canto V.

c. cf. देव: स्वतन्त्रश्चिद्रूप: प्रकाशात्मा स्वभावत: ।
रूप प्रच्छादन क्रीडायोगादणुरनेकक: ।। *T.A.* XIII-103

'The Self-luminous Being of freedom-Consciousness whose nature is the light of effulgence became many in Jiva - consciousness by a mere play of concealing Himself.

8. *ajñātasambhavamanākalitānvāyam*
bhikṣum kapālinamavāsasamadvitīyam ;
pūrvam karagrahaṇamaṅgalato bhavatyā
śambhum ka eva bubudhe girirāja kanye !

O Daughter of the great *Himālaya !* Before *Śambhu* took your benevolent hand in marriage, who could realize His sovereignty? None. He was only a mendicant without a parentage or lineage. He carried a human skull as the begging bowl and had no robe on His body. He was one without the second[1].

An esoteric interpretation of the verse is given below:

The daughter of the *Himālayas* is *Pārvatī.* She represents awakened *Kuṇḍalinī,* the rising serpent power of *Suṣumṇā*[1]. (Addressing the Deity) The earnest aspirant contemplates with a surprise 'who could realize the transcendental consciousness before (Lord *Śiva* enjoined *Pārvatī* in His five-fold glory[2] by) assuming immanence through Thy blissful union![3] Indeed, none could attain that glory unless Thou wert pleased'.

None could realize the Serpentine Nature

i. as the self-born supreme consciousness-*ajñātasambhavam*[4];
ii. as one without beginning, middle and end --*anākalitānvavāyam*[5];
iii. as humble, without the pride of caste, -- *bhikṣum*[6];
iv. as one without a superimposition of I-consciousness-*Kapālinam*[7];
v. as all-pervading one Reality, without a covering (sheath)-*avāsasam*[8]; and
vi. as one without the second -- *Advitīyam*[9],

unless favoured with the power of deep contemplation on The true nature.[10]

EXPLANATORY NOTES

1. *Brahman, Para Śivā* or simply god is eternal bliss, that is attained through graceful *Parāśakti*. In individual form that Power acts through *Suṣumnā,* the subtle passage of union of Śakti *with Siva or* Kuṇḍalinī Power rising from *Adhah-dvādaśānta* to blossom in splendour and shower nectar of immortality, the wonderful joy of final beatitude.
2. All knowingness[a] etc. are the five glories of *Śiva* which He enjoys with the grace of *Śakti*.
3. '*Brahman* is bliss absolute[b] and' it is this bliss on the meagre fraction of which other creatures feel satisfied.[c]' The means of that bliss is *Kāmeśvarī Parā Śakti*. She is the expression of the supreme will of *Śiva*.

4-5. *Śiva* is *akula,* without parentage or lineage. 'He is ever birthless and deathless'[d]. There is no one else to give Him birth or to rule over Him'[e]. It is *kula* or *śakti* that shows Him forth,[f] and gives Him lineage to trace the origin of Reality.

6. Because of being above caste and creed (*varṇa* and *āśrama dharma)*[g] *Śiva* is said to be a mendicant, an unrecognised entity. But when *Pārvatī* married Him, *Śiva* was recognized as the Lord, the universal entity.
7. *Śiva* has no idealistic ego. He is called *Kapālī.* 'He maintains the supreme joy of the eternal Self and never parts with the bliss of supreme beatitude'[h]. There is superimposition of I-ness in any form

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[a] सर्वज्ञता आदि।

[b] आनन्दो ब्रह्मेतिव्यजानाद्।

[c] एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति। *Sruts*

[d] न जायते म्रियते वा कदाचित्। *Bh. G. II-20*

[e] न चास्य कश्चिज्जनिता न चाधिपः। *Sves. Up.*

[f] अकुलस्यादिदेवस्य कुलप्रथनशालिनी। *Tan*

[g] तदवर्णमगोत्रमिति। *Up.*

[h] कं सुखं भूमानन्दघनस्वरूपं पालयतीति कपालिनं स्वानन्दस्वभावादप्रच्युतमित्यर्थः। *Harabhaṭṭi Pañc. p.31 Vol.II.*

on Him even if He enters a body. This gives Him the name *Kapālī.* But *Parā śakti* gives Him recognition through the deliberation "I am *Śiva*".

8. *Śiva* covers everything as He is present everywhere. Nothing of the world, however big or small, can overlap *Śiva*,[a] as is declared in *Iśāvāsyopaniṣad.* Therefore there is nothing that is different from the supreme Self.[b] The *Vedas* give the dictum 'not this'[c]. But it is *pārvatī Parā śakti* who makes Him reside on the *Kailāśa* or the supreme palace called *Sahasrāra.*
9. *Śiva* is one and without the second[d] as declared by the *Vedas.* 'Who can see Him and know Him; and through what means'[e]. It is only through *Śakti that Śiva* can be seen and also known, as the *Tantras*[f] *declare.*
10. It is therefore summed up in the Tantras that 'without *Śakti* there can be no name or abode fixed for attainment of *Śiva's* grace.[g]

Śakti lends charm to *Śiva* :-

चर्माम्बरं च शवभस्मविलेपनं च
भिक्षाटनं च नटनं च परेतभूमौ ।
वेतालसंहतिपरिग्रहता च शम्भोः
शोभां बिभर्ति गिरिजे तव साहचर्यात् ।।९।।

9. *carmāmbaram ca śavabhasmavilepanam ca*
bhikṣāṭanam ca naṭanam ca paretabhūmao ;
vetālasamhatiparigrahatā ca śambhoh
śobhām bibharti girije ! tava sāhacaryāt.

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a. ईशावास्यमिदं सर्व यत्किञ्चिज्जगत्यां जगत् । *1.1*
b. नेह नानास्ति किञ्चन । Veda
c. अथात आदेशो नेति नेति । *Up.*
d. एकमेवाद्वितीयं ब्रह्म । -- *Sruti*
e. तत् केन कं पश्येत् केन कं विजानीयात् । *Pra. Up.*
f. शैवी मुखमिहोच्यते । *V.B. 20*
g. शक्त्या विना शिवे सूक्ष्मे नाम धाम न विद्यते ।। *Tan.*

O mountain born *Pārvatī* ![1] *Śiva,* the final beatitude, who is dressed in elephant-hide[2] (instead of putting on gay clothes of superfine qualities), who is besmeared with ashes[3]-- residue of the dead after cremation is performed (instead of applying high quality perfume and powder), who roams about begging[4] (instead of being greeted in splendid palaces and bungalows), who performs dance in the cremation ground[5] (instead of doing so in clubs and royal halls) and who casts spell on the surrounding groups of *vetālas,* becomes full of splendour only on account of your Divine Favour of free will for re-union.[6]

EXPLANATORY NOTES

1. *Girijā,* the mountain-born *Pārvatī,* is the supreme Power that is eternally sublime. This power is compared to a cataract which flows down as the essence of a mountain and again rejuvinates itself when it takes the form of a rain-shower after undergoing the geographical process. Such is the grace of *Śakti.*
2. *Śiva's* being dressed in hides of elephant and tiger connotes that there is no superimposed I-ness in Him. Elephant is an emblem of ego. *Śiva* has destroyed it and conveys this by putting on its skin as a cloth.
3. Besmearing ashes over the body *Śiva* displays that He is free from the impression of thoughts (*saṅkalpas*) leading to bondage.
4. *Śiva's* act of begging shows that He is free from the shackles of caste, family ties and the ego.
5. *Śiva* is free from all kinds of limitations. This is evident from the dance he performs in the cremation ground. *Śakti* is called *Naṭeśvarī,* the sponsor. In reality, it is by *Samvit śakti* that cognitive functions come in contact with their objects and the essence churned is carried to the heart called *cakreśvarī citbhairava,* where they vibrate in supreme unity.[a] This is *Śiva's* dance extolled as His own self-willed power called *svātantrya śakti.*
6. With His own beams of glory *Śiva* plays the dance of manifestation

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[a] आवृत्तचक्षुरमृतत्वमश्नन् *Katha. Up II-i-1.*

and dissolution. "He is an able dancer"[a]. "He is Himself the play-house"[b]. And plays well according to each level of consciousness -- *Paretabhūmao.*

He does this along with *vetālas* or *bhūtas--vetālasaṁhatiparigrahatā,* giving each their part to play in a disciplined order. This esoterically means that *Śiva* controls all the disturbing thoughts or *saṁkalpas* which give rise to doubt and despair as in the case of *Jīvas.* Thus for the wise *Śiva* is the destroyer of all duality and revealer of the supreme unity of the Self.

Note : *Śiva* displays Himself a *Jīvanmukta,* ever aware and ever blissful i.e. *Pārvatī,* the self-willed power of five-fold glory,[c] as is summarised below:

i. Dressed in hide-skin *(carmāmbara) Śiva* is egoless. He becomes all-knowing (*sarvajňa*).

ii. Besmearing ashes of the dead *(Śavabhasmavilepanam)* stands for *Śiva* being free from attachment. He is eternal (*nitya*).

iii. *Śiva's* begging (*bhikṣāṭanam*) reveals that he is free from any desire (*saṁkalpa*). He is perfect *(Pūrṇa)* as He has no trace of ego.

iv. *Śiva's dance on a cremation ground (naṭanam ca paretabhumao)* implies his vibration of supreme unity. He is free from all limitations -- all-pervading (*vyāpaka).*

v. Even surrounded by *vetālas* and *bhutas,* the powers of accomplishments and distractions, *Śiva* is all-powerful (*sarvakartā*).

Parāśakti entirely fulfils the difficult task of manifestation :

कल्पोपसंहरणकेलिषु पण्डितानि
चण्डानि खण्डपरशोरपि ताण्डवानि ।
आलोकनेन तव कोमलितानि मात -
र्लास्यात्मना परणमन्ति जगद्विभूत्यै । ।१० । ।

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[a] नर्तक आत्मा । *Svi. Su. III-9*

[b] रंगोन्तरात्मा । *ibid III-10*

[c] पुर्यष्टकसमावेशाद्विचरन् सर्वयोनिषु । अन्तरात्मा स विज्ञेय । *Sva. Tan.*

10. *kalpopasamharaṇakeliṣu panditāni*
caṇḍāni khaṇdaparaśorapi tāṇḍavāni;
ālokanena tava komalitāni māta-
rlāsyātmanā pariṇamanti jagadvibhūtyaih.

In His dance of dissolution[1] of the cycle of creation, *Śiva's* wielding of the axe of destroying duality[2] is cleverly artful (*paṇḍitāni*) and gravely wonderful.[3] But, O Mother[4] ! (who listens to the immediate call of her child), with Thy charming participation in a pose full of splendour[5], those very hard dances turn to be pleasingly creational. This expresses surprisingly thy immanent prosperity.

EXPLANATORY NOTES

1. *Tāṇḍava nṛtya* of *Śiva* is called *samhāra mudrā.* This sport of transcendental aspect is performed by *Śiva* every evening of the day of *Brahmā* i.e. at the end of 432 million years of mortals.
2. *Śiva* is adept in bringing about a furious dissolution in a wonderful way (*caṇḍāni*) with the display of His axe (*Khaṇḍaparaśo*) which shakes off duality. This implies that on having perfect control over the mind a *yogī* becomes free from all desires and enjoys the supreme calm.
3. This display of His sovereignty is always beneficial for all, as it is accompanied by the charming dance (*lāsya*) of *Pārvatī.* This signifies a rare moment of spiritual bliss.
4. According to a logical dictum : "An infant who receives a threat from its father, is cheered up by the mother only"[a]. Therefore, it is deduced that worship becomes easy and spontaneous when god is viewed as Mother.
5. *Lāsya nṛtya* of *śakti* is called *sthiti mudrā,* the immanent aspect of the divine sport. Its splendour is *citvimarśa*-- deliberation on the supreme self, which is the admirable expansion, the bliss, as *Jagadānanda.* This is an excellent suggestive example of a *Jīvanmukta* who is perfectly established in His glory of Self through *śaktipāta-*

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a. पिता निर्भित्सितो बालो मात्रैवाश्वस्यते किल।

Divine Grace of *Parā Śakti*.

जन्तोरपश्चिमतनोः सति कर्मसाम्ये
निःशेषपाशपटलच्छिदुरा निमेषात् ।
कल्याणि! दैशिककटाक्षसमाश्रयेण
कारुण्यतो भवसि शाम्भववेधदीक्षा ।।११।।

11. *jantorapaścimatanoh sati karmasāmye*
nihśeṣapāśapaṭalacchidurā nimeṣāt ;
kalyāṇi ! daiśikakatākṣasamāśrayeṇa
kāruṇyato bhavasi śāmbhavavedhadīkṣā.

O Blissful Mother, the bestower of spiritual well-being ! you set asunder, in a moment, the veil of fetters of a person[1] (*jaṇtoh*), who is not going to be born again[2], because his actions have struck a surprising balance in his reflections[3]. It is you who cast your piercing look of grace on him at the time through compassion of a preceptor for revealing Thy Divine Self to him. Thus you yourself become *śāmbhavavedhadīkṣā*[4] for him.

EXPLANATORY NOTES

1. *'Jantu'* means any person caught up in the cycle of birth and death. The blissful Mother with Her free will is always kind to help Her devotee.
2. Who has got established as *Jīvanmukta*. He is called *apaścimatanu*, for he has no future birth. He is already liberated.
3. The actions of a person are of three kinds : (i) virtuous, (ii) sinful; and (iii) mixed. Very rarely does a chance come when a balance is struck between them in a surprise. This happens when their effect gets exhausted after an unimaginably long time or when they are quite immature or rendered impotent by deep spiritual knowledge. That is called balance of actions -- *karmasā*mya. This may also happen when there is a sudden awe or fear, excess of pleasure or excess of sorrow. This happens in a peculiar case of divine grace. At such a rare occasion the accumulated impurities --*āṇava mala*, *māyīya mala* and *kārma mala* -- are washed off in a moment.

māyīya mala and *kārma mala* -- are washed off in a moment.

4. *Śāmbhava* means of *Śiva* Himself. This is a superior means of attaining unity with Supreme Self.
   Vedhadīkṣā means piercing process of grace through a preceptor, which is none but *Parā Śakti* Herself.[a] 'In this divine process the supreme Self is revealed in a moment of grace inwardly by the preceptor'.[b]

मुक्ताविभूषणवती नवविद्रुमाभा
यच्चेतसि स्फुरसि तारकितेव सन्ध्या ।
एक: स एव भुवनत्रयसुन्दरीणां
कन्दर्पतां व्रजति पंचशरीं विनापि । ।१२ । ।

12. *muktāvibhūṣaṇavatī navavidrumābhā*
yaccetasi sphurasi tārakiteva sandhyā ;
ekah sa eva bhuvanatrayasundarinām
kandarpatām vrajati pancaśarīm vina'pi.

In whose heart flashes Thy form with lustre[1] of coral beads, decorated (all over) with ornaments, bedecked with pearls[2] as on a star-lit dusk[3]; he is the one who attains sovereign beatitude[4] of the three worlds[5] even without taking recourse to the five sense-arrows[6] shooting from the five-gated mansion of cognition.

EXPLANATORY NOTES

1. Lustre etc.-- *Parā Bhagavatī* is of the nature of Light -- *Prakāśaikarupā.*
2. Ornaments ... pearls -- *Parā śakti* is the spectacle of consciousness-- *citcamatkārarupā.*
3. Star-lit dusk--The hint is that the awareness of supreme consciousness is maintained by a *yogī* with the grace of *Parā Śakti,* even in

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a. गुरुर्वाऽनुग्राहिका शक्ति: *Tan.*

b. आचार्यनुग्रहमात्रप्राप्या शाम्भवी दीक्षा । *Harabhaṭṭi Vol. II., p.36* the state of subject-object relations. Outwardly he gives the impression that he looks at objects like a common person, while inwardly he maintains awareness of the Self at the same time. As the nature of the Self is effulgence, so whatever is manifest, is nothing but the Self. King *Janaka,* while describing the joy of self-realization to his preceptor *Aṣṭāvakra,* said : 'Light is my very nature; I am no other than light. When manifestation takes place, verily then it is I that shines'[a].

This vision of collective appearance of manifestation at first sight, as it were, is termed *Prathamābhāsa vṛtti. Yogi* maintains this awareness of oneness constantly even while moving in the world. *Yama* gives similar injection to his disciple *Naciketā :* 'Everything gets light from His effulgence. And it is through His light that all this manifests'.[b]

There is a secret point of *yoga* for the realisation of that Reality. According to *Śāktopāya* it is the middle point as equinox point of the year or dusk time when there is balance of thought and no distraction towards duality. The *Tantra* says :'Worship of the self-effulgent Lord is done neither during day nor during night. Worship the Lord of lords at the junction of night and day'[c]. While dawn and dusk are suggested as the sacred times for worship, the *yogī* develops this attitude every moment. That is his *sādhanā* for the realisation of the Absolute. Star-lit dusk suggests this *sādhanā* of *Prakāśa* and *Vimarśa* or seeing unity of the Self through diversity. That is called *Jagadānanda* in the Tantras according to *Trika* philosphy of Kashmir.

4. *Sundarīnām*[d] literally means' of beautiful women'. But in *Tantra yoga* it means 'the powers of cognitive organs' or 'the controlled senses'. When these are tamed to turn to their source they are called

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a. प्रकाशो मे निजं रूपं नातिरिक्तोऽस्म्यहं ततः ।
यदा प्रकाशते विश्वं तदाऽहं भास एव हि ।। *Aṣt. Gita* 2/8

b. तमेव भान्तमनुभाति सर्व तस्य भासा सर्वमिदं विभाति ।*Katha Up*. 2.2.15

c. न दिवा पूजयेद् देवं रात्रौ नैव च नैव च ।
पूजयेत् देवदेवेशं दिनरात्रिपरिक्षये ।।

d. सुन्दरीणामिन्द्रियशक्तीणां करणीश्वरीणामित्यर्थः ।

deities or *karaneśvarīs.* These lead to sovereign beatitude---the experience of supreme consciousness.[a] That is known as *kāmabījabhāva* or *kandarpatā*-- the supreme desire of oneness where all desires get automatically fulfilled. The *Tantra* says : '*Śakti* is the gateway to *Śiva*'.[b]

5. The three worlds are : *Bhuh* -- the earth; *Bhuvah*-- the space and *Svah*-- the heaven.

   So far as individual *sādhanā* is concerned by *Bhuvanas* is meant *avasthās,* the states of human life, i.e. waking, dreaming and sleeping states. It is to be realised that consciousness pervades all the three. Self-realization fulfils all desires thus.

6. The five senses are compared to five arrows of Cupid.

ये भावयन्त्यमृतवाहिभिरंशुजालै
राप्यायमानभुवनाममृतेश्वरीं त्वाम् ।
ते लंघयन्ति ननु मातरलंघनीयां
ब्रह्मादिभिः सुरवरैरपि कालकक्ष्याम् ।।१३।।

13. *ye bhāvayantyamṛtavāhibhiramśujālai-*
rāpyāyamānabhuvanāmamṛte śvarīm tvām ;
te langhayanti nanu mātaralaṇghanīyām
brahmādibhih suravarairapi kālakakṣyām.

O Mother ! Those who contemplate on Thy self as sprinkling nectarean beams[1] of immortality in abundant flow satiating the three worlds[2], indeed, conquer time-limitation[3] which is hardly overcome by the causal deities[4] -- the creator, the sustainer and the redeemer of this world-play.

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a. कामबीजभावं स्वसंविदनुभवरूपम् ।

b. शैवीमुखमिहोच्यते । *V. B. 20*

Also cf.
यथालोकेन दीपस्य किरणैर्भास्करस्य या ।
ज्ञायते दिग्विभागादि तद्वच्छक्त्या शिवः प्रिये ।। *ibid.* 21

EXPLANATORY NOTES

1. Nectarial beams of Mother's graceful splendour connote the sixteen-digital-deity, *ṣoḍaśakalā* śakti. With these She spreads soothing satisfaction in all the fields of experience called *Bhuvanas*. She Herself is the seventeenth *kalā* called *Amā Kalā*, the basic digit of nectar.
2. See note 5 of verse 12.
3. In the outer portals of *Śrī Pura (Śrī Cakra)* forming magnificent gardens and lovely forests sport *Kāla* and *Kālī*. This range is called *Kālakakṣa*-- time limitation. The devotees graced by *Parāśakti*, who get passport to inner portals, go beyond time. They are ever engrossed in the divine joy of unity.
4. Even the causal deities and other gods are bound by time, the difference being that their duration is much longer than human span of life.

यः स्फाटिकाक्षगुणपुस्तककुण्डिकाढ्यां
व्याख्यासमुद्यतकरां शरदिन्दुशुभ्राम् ।
पद्मासनां च हृदये[a] भवतीमुपास्ते
मातः स विश्वकवितार्किकचक्रवर्ती ।।१४।।

14. *yah sphāṭikākṣaguṇapustaka kunḍikāḍhyām*
vyākhyāsamudyatakarām śaradinduśubhrām ;
padmāsanām ca hṛdayea bhavatīmupāste
mātah sa viśvakavi-tārkikacakravartī.

O Mother ! The devotee who adores Thee in his heart, as having a necklace of marble beads (power of willṃ*icchā śakti*) in one hand, the sacred book (power of knowledge--Jnāna śakti) in the second, a bowl- *kamandalu* (power of action-*kriyā śakti)* in the third and with your fourth hand in the pose of giving a discourse (power of grace--*anugraha śakti)* together with the exquisite flash of Thy soothing beauty like that of the autumnal moon (etherial bliss--*viśrānti*) and seated on a lotus[1] (taintless--*asparśa*), attains the highest place among the poets and philosophers of the world.[2]

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[a] हृदये = चित्स्वरूपमये केन्द्रे, अनाहतसंज्ञके स्थाने वा ।

EXPLANATORY NOTES

1. Lotus-seat of Mother connotes the taintless being of *Parāśakti*, in whom no impurity or *mala* accumulates, and the Self is free and fair to hold or leave anything like the ether.[a]

   In a different analytical expression *Padmāsana* means : 'She who bestows prosperity of liberation on devotees'. In this case *Padma* means *Lakṣmī*.[b]

   Padmāsana also means 'seated on the round protuberance (pericarp) of a lotus which stands for *anāhata*, the unbeaten universal sound'.[c]
2. This is a *yoga siddhi* that automatically comes to an earnest aspirant given to regular spiritual practices.

Pārvatī incarnates as huntress to grace *Arjuna :*

बर्हावतंसयुतबर्बरकेशपाशां
गुञ्जावलीकृतघनस्तनहारशोभाम् ।
श्यामां प्रवालवदनां सुकुमारहस्तां
त्वामेव नौमि शवरीं शवरस्य जायाम् । ।१५ । ।

15. *Barhāvataṁsayutabarbarakeśapāśām*
gunjāvalīkṛtaghanastanahāraśobhām ;
śyāmām pravālavadanām sukumārahastām
tvāmeva naomi śavarīm śavarasya jāyām.

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[a] cf. नादत्ते कस्यचित्पापं न चैव सुकृतं विभु । *Bhag. Gita*

[b] पद्मासनां पद्मां लक्ष्मीं भक्तेभ्यो विभज्य सनति ददातीति हरभट्टी ।

[c] पद्मासनामर्थादनाहतकमलकर्णिकामध्याररूढा इति हरभट्टी ।

O Artful Huntress, the consort of valiant *Śiva!* I pay single obeisance to Thee (meditating upon)--

- i. Thy *barbara*[1] - grass-like fine and charming locks bedecked with peacock-feather, having a graceful shine and soothing touch, symbolising this intricate world of variety which appears attractive; hiding the deep spiritual straightness behind what appears shining;
- ii. The decoration of *guñja*[2] - necklaces on Thy breast are splendid, signifying that the attraction of this world works like the shoeshine charm of artificial leather i.e. this evanescent world appears permanent.
- iii. You have charming (*śyāma*) complexion, which implies that the wise who understand Thy true nature rise to the spiritual charm of supreme consciousness;
- iv. Your face is attractive like the red '*Lodra-bead*[3], which connotes that faith in your true nature dissolves distraction for a deeper concentration leading to self-realization; and
- v. You have tender-fingered hands which conveys that constant concentration on Thy True Nature cuts asunder the subtlest knots of *māyā-granthi*[4], to make easy the spiritual path of a sincere and intelligent seeker (like *Arjuna*).[5]

EXPLANATORY NOTES

1. '*Barbara*' is a kind of herb which has very fine and shining branches over which tender leaves grow. Its seed mixed with water, with a little sugar added, makes a refreshing cool drink during summer. Though a wild herb its internal effect is soothing and charming. The herb grows in Kashmir also and its Kashmiri name is '*babri-gāsa*'.
2. *Guñjā-phalam* is a wild fruit that grows on forest bushes, found in Kashmir also. Forest women (*bhīlanīs*) decorate themselves with necklaces and ear-rings, prepared from red and small bead-like fruit. It is also a pet fruit of monkeys.

3. *'Lodra'* is a bead of charming red colour suggesting the pinkish redness that appears on the cheeks of a healthy and beautiful virgin. '*Pravāla*" also means a sprout which also connotes taintless charm.
4. According to *Kashmir Śaivism,* evolutionary function of the universe spreads out through thirty-six categories, from *Śiva* to earth. *Māyā* is one of these. It is also called *Mahāmāyā,* being the essential power of *Śiva,* and works in two ways. One is *Māyā-granthi* that limits the universal condition of consciousness to produce the states of limited experience. Thus the essential nature of Reality remains unknown. The other Māyā-Śakti may be called the gross power of consciousness. It helps in wiping off impressions of duality, which otherwise form subtle knots of *māyā* called *māyā-granthi.*

   Māyāgranthi contracts the five universal glories of consciousness (i.e. *Śiva*) namely *cit, ānanda, icchā, jñāna and kriyā,* which stand for eternal existence, all-pervasiveness, all-completeness, all-knowledge and all-powerfulness[a] of *Śiva,* into time, space, desire, limited knowledge and limited power[b] of *jīiva,* respectively. This is the essential function of *māyāgranthi.*
5. How *Pārvatī* bestowed *'Pāśupata'* missile to *Arjuna* is described in the *Mahābhārata.*[c] The story is summed up thus :

   Valiant *Arjuna,* third among the five *Paṇḍavas,* while fighting in the war of *Mahābhārata,* felt a sudden stroke of weakness and instantly approached his counsellor. Advised that he should invoke Lord Śiva to bless him with strength by granting to him His *Pāśupata* missile, he retired to mount *Indrakīla* for doing penance to please the Lord. *Arjuna's* earnest longing and sincere prayer moved the omnipotent *Śiva.*

   Assuming a hunter's form *Śiva* appeared in the forest, accompanied by the Huntress *Pārvatī* with the missile in Her hand. The Hunter and the warrior met at a place where both had aimed simultaneously at a boar. Each claimed the prey. Finally a duel started. The fight continued because of equal valour on either side. *Arjuna* got surprised and he made a request to his opponent in a quick breath--"Oh, I was invoking Lord *Śiva.* But tempted to make aim at the boar I neglected the work in hand. Allow me, sir, to complete the obeisance and then I will see who dares defeat me".

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[a] सर्वज्ञता, सर्वकर्तृता, नित्यता, व्यापकता और पूर्णता।

[b] कला, विद्या, राग, काल, नियति -- पंच कञ्चुक

[c] *Vana Parva* Chapters 39-40

The brave and noble warrior in *Śiva* disguised as the Hunter instantly said, 'Yes, I shall wait till you finish the obligation.' Sitting in pose, no sooner did *Arjuna* place a flower on the idol of *Śiva* than it flew up to adore the Hunter's locks on the head. *Arjuna,* in divine wonder, recognized his desired deity and offered a prayer (referred to in the verse of the text above) to the Divine Huntress, *Pārvatī,* the consort of *Śiva,* who graced him with *Pāśupata* arrow.

How grace of the Divine Mother acts :

अर्धेन किं नवलताललितेन मुग्धे !
क्रीतं विभो: परुषमर्धमिदं त्वयेति।
आलीजनस्य परिहासवचांसि मन्ये
मन्दस्मितेन तव देवि ! जडी भवन्ति ।।१६।।

16. *ardhena kim navalatālalitena mugdhe !*
krītam vibhoh paruṣamardhamidam tvayeti;
ālijanasya parihāsavacāṁsi manye
mandasmitena tava Devi ! jaḍī bhavanti.

"O innocent[1] lady ! how is it that you exchanged the half of your beautiful and tender body[2], which is fresh like a new creeper, with the half of the all-pervading '*Śiva's* body[3], which is rough (like an old trunk of a tree)!"

O Divinity Incarnate! this well-thought joke of your friends, I understand, was turned to ashes[4] when you cast a mild look of smile on them.

EXPLANATORY NOTES

1. *Mugdhā,* according to *Viśvakoṣa* means 'silly' as well as 'beautiful'.[a] But in the context here the female friends of *Pārvatī* take her to be 'a young girl attractive by her youthful simplicity' or 'a pretty young maiden'. *Pārvati* appears here deeply attached to the beauty of Her limbs but she is perfectly at ease in Her Divine magnificence. 'Innocent lady' represents the untainted Supreme Power or *Parāśakti* while the female friends stand for the mind and five senses of cognition. The 'mild look of smile' of the former connotes infinite grace and 'words of laughter' speak of the shallowness of the ignorance of *Jīvakoṭi.*
2. This is the creation pose of *Pārvati* and in *yogic* parlance is known as *Sṛṣṭi Mudrā. Aham* denotes the state of manifestation or expansion (*Prasara*) of the Divine in objective existence. It consists of three letters viz. 'a', 'ha' and 'ma' which respectively denote '*Śiva',* 'Śakti' *and 'nara' i.e.* all objective existents. To remain aware in all the three (*Sṛṣṭi bīja a, ha, ma*) is the fourth state called *Turya* established in which the *yogi* is full of supreme joy. "It is the Pure knowledge of Truth that permeates like oil in the three states';[b] say the śāstras. This is *yogi's Sṛṣti Mudrā.*
3. This is the dissolution pose of *Śiva* and in *yogīc* parlance is known as *Samhāra mudrā.* In the process of withdrawal or absorption (*praveśa) 'ma', 'ha'* and *'a'* is the reverse process of *aham*. In this '*ma'* denotes 'nara' *or* objective existent, 'ha' denotes Śakti and 'a' denotes *Śiva.* Then it is known as *Saṁhāra Bīja.* It is being in transcendent bliss *(Śiva)* by assimilating all the three states. Only the king among brave does this[c]. Then it is called *Samhāra mudrā.*
4. This hints at the realization- pose of the *yogī,* who with superfine intelligence and divine grace realizes the Truth in transcendental as well as immanent aspects. He rises above both the phases of subjectivity and objectivity. Śiva in this state is called

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[a] मुग्धः, सुन्दरमूढयोरिति विश्वः ।

[b] त्रिषु चतुर्थं तैलवदासेच्यम् ।। *S Sū III.28*

[c] त्रितय भोक्ता वीरेशः *ibid. I.*11

*Ardhanārīśvaram*the oneness of *Śiva and Ś*akti, of internal and external. This is called *Krama Mudrā,* which is rarely graced to a *yogī.*

Grace descends suddenly like the lightning. It is just an unexpected flash. But it is mild and full of external joy to affect the total transformation of individual consciousness into universal consciousness. This is the process according to *Jñāna Yoga.* According to *Kriyā Yoga* it is understood in a different way. Suṣumṇā is tender and the path is unknown and coarse. When the path is traversed one feels eternal joy and forgets all fatigue of travelling.

In both cases (refer to notes 1 and 2 above) Śakti is the medium. In *'ahaṁ' Śakti* is the medium through which Śiva passes into phenomena. *In ma, ha,* a again *Śakti* is the medium through which manifestation is absorb into *Śiva. Śakti* is, therefore, said to be the entrance door in the *Tantras*[a]. *Parā Śakti* displays grace through a smiling look or touch of the Guru called *Guru- Śakti*-- the agency for transmission of *Śaktipāta.*

Constant meditation on *Parā Śakti* delivers one from the clutches of *Māyā* :

ब्रह्माण्डबुद्बुदकदम्बकसंकुलोऽयं
मायोदधिर्विविधदु:खतरंगमाल: ।
आश्चर्यमम्ब झटिति प्रलयं प्रयाति
त्वद्ध्यानसन्ततिमहावडवामुखाग्नौ ।।१७।।

17. *brahmāṇda budbudakadambakasaṅkulo'yam*
māyodadhirvividhadukhataraṅgamālah;
āścaryamamba jhaṭiti pralayam prayāti
tvaddhyānasantatimahāvaḍavāmukhāgnau.

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a. शैवी मुखमिहोच्यते । V.B. 28

Just as there are numerous bubbles in an ocean agitated with the wind there are numerous solar systems[1] --*Brahmāṇḍas,* in this ocean of *Māyā,* the motivated *saṁsāra.* Transitory enjoyments herein and the resulting pains are compared to the tidal waves which cause this little ego and yoke one in the wheel of birth and death.

How this series of 'trouble and turmoil', O Mother ! evaporates and vanishes altogether and at once, in the great fire lit with constant contemplation[2] on Thy Infinite Self, is a great wonder, indeed. (This is, no doubt, the work of a clever actress alone).

EXPLANATORY NOTES

1. For a clear comprehension of the numerous solar systems please refer to 'The Mysterious Universe' by Sir James Jeans.
2. The fire of knowledge is lit with constant contemplation that burns to ashes the troubles of the world. "Whose all the three kinds of actions are burnt away by the fire of knowledge, him they call the learned"[a], says the *Gītā.* Just as a block of salt[b] dropped into the ocean permeates the whole of it, so must one have developed all-pervasiveness of consciousness by constantly dwelling on the Supreme Self. Such persons live with their mind and intellect merged in Him and get established in identity with Him being exclusively devoted to the Divine.[c]

Though one Thou art praised in variational moods, as :

दाक्षायणीति कुटिलेति गुहारणीति
कात्यायनीति कमलेति कलावतीति ।
एका सती भगवती परमार्थतोऽपि
सन्दृश्यसे बहुविधा ननु नर्तकीव ।।१८।।

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[a] ज्ञानाग्नि: दग्धकर्माणं तमाहु: पंडितं बुधा: । *Bh.G. IV-19.*

[b] सैन्धवगणवत् ।

[c] तद्बुद्धयस्तदात्मानस्तन्निष्ठास्तत्परायणा: । *Bh. G. V-17.*

18. *dākṣāyaṇīti kuṭileti guhāraṇīti*
kātyāyanīti kamaleti kalāvatīti;
ekā satī bhagavatī paramārthato'pi
sandṛśyase bahuvidhā nanu nartakīva.

O Giver of Spiritual Prosperity ! although in Thy true nature Thou art the one all-pervading self-Supreme consciousness, yet Thou appear to be assuming numerous forms like an actress.[1] (Some of the forms are praised here):

i. Thou art *Dākṣāyaṇī,* the daughter of *Dakṣa*[2]. This is your virgin stage that represents *Kuṇḍalinī* Power in the dreaming state. It is the will of the Supreme that sprouts having remained dormant. Thou art *Sati,* the pure consciousness in a hidden state. This is your pure and pious virginhood (*Satibhāva*).

ii. Thou art *Kuṭilā,* representing the dancing gait of disposition. Thou art *Pārvatī,* the waking power in all creatures that is known by *yogīs* as *kuṇḍalinī Śakti* that moves in a *zigzag*[3] manner, working in forms, both individual and universal.

iii. Thou art *Umā,* the sleeping *kuṇḍalinī, "prasuptabhujagākārā",* after having sprinkled nectar on your return from the *Sahasrāra Cakra.* Thy resort is *hṛdaya* or *dvādaśānta.*[4]

iv. Thou art *Kātyāyani*[5] *(Māhākāli),* the conquerer of time i.e. the Eternal Awareness dissolving past, present and future.

v. Thou art *Kamalā*[6], the lotus-born Mahālakṣmī. Fully established in Thyself Thou art both within and without, and yet untainted. This is Thy Divine Luxury.

vi. Thou art *Sarasvatī,* the goddess of learning. You become evident through the alphabet *a* to *ha (अ-ह) called the Mātrikā Cakra.* The letters of the alphabet are rays of Thy expression in this world of duality where subject-object relation is essential. Therefore, Thou art called *Kalāvati.*[7]

EXPLANATORY NOTES

1. An actress originally being one form assumes numerous different forms in different plays at different times. But the surprising charm about the Goddess is that She displays unity and diversity simultaneously. "There is one *Kāmeśvarī Śakti* who plays the subject and the object simultaneously and is also Supreme awareness[a]". "She who is *Lakṣmī* appears like a dexterous actress in speech etc.".[b]

   Thus *Kṛṣna* aptly said to *Arjuna*" even these devotees who, endowed with faith, worship other gods (with same interested motive) worship Me alone though with a mistaken approach.[c]

   Infinite consicousness is one[d]. It does not actually divide itself, only appears to do so because of our ignorance.

2. *Dakṣa* means clever or skilful.

   Dākṣāyaṇī represents *Māyā or Pārvatī* in her activity or conspicuous motion.

Dākṣāyaṇī is described as a celebrated *Prajāpati*[e] in the *Paurānic* lore. Born as one of the ten sons of *Brahmā* from his right thumb, he is said to be the chief of the patriarchs of mankind. He had many daughters, 27 of whom became wives of the moon *(Candramā)* forming as many lunar mansions (*Aśvani* etc. 27 *nakṣatras*) and 13 wives of *Kaśyapa. Sati* was married to *Śiva* and came to be called Dīkṣāyanī. She is understood to be the basic power of emanation in the varying degrees of manifestation.

Dākṣāyanī is another name of *Diti* also. She was the wife of *Kaśyapa* and wise mother of the gods.

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a. एका कामेश्वरी शक्तिरनेकोपाधियोगतः ।
परावरेण रूपेण क्रीडते तस्य सन्निधौ ।। *Kū Pu*

b. लक्ष्मीर्वागादिरूपेण नर्तकीव विभाति या । Sū Sam

c. येप्यन्यदेवता भक्ता यजन्ते श्रद्धयान्विताः ।
तेऽपि मामेव कौन्तेय यजन्त्यविधिपूर्वकम् ।। Bh. G. IX.23

d. संविदेका न भिद्यते । Paňcadaśī I.51

e. See Pauranic Encyclopaedia.
Also see the *Bhagvadgīta Ch.* 14.3 मम योनिर्महद्ब्रह्मतस्मिन्गार्भददाम्यहम् ।

Lohitas, one of the seven flames of fire, is also called *Dākṣāyaṇī.* In yogic parlance, *Dākṣāyaṇī* is the inherent kuṇḍalinī Power. It is divine purity and beauty about to come into action for manifestation.

3. When the *Kuṇḍalinī* power gets awakened in a moment of Grace, it finds access to the central Royal Path, *Madhya Mārga* through *Suṣumnā* and rises straight, piercing the six centres like the lightning to unite with Her Lord at *Sahasrāra*[a]. This represents *Pārvatī* marrying *Śiva* on the *Kailāśa Parvata.* Devotee *yogis* then know Her as *Pārvatī,* the awakened Power brought about through an internal favour of the Preceptor.[b]

This internal spiritual union is known as *jñānamudrā.* Before piercing orb of the sun *(Sūryamanḍala)* i.e. before recognizing *Akula Dhāma or Para Śiva, Kuṇḍalinī (Pārvatī* in *Kula* state) fuses with the orb of the Moon and becomes a source of splendid joy, sprikling a free flow of nectar. Then in the state of *Akula* (transcendent) *Parā Śakti* gleams forth in excessive brilliance in transcendence as well as in immanence. Thus She is called *Kuṭilā,* as She comes down dancing from *Akula to Kula* state in Her own joy and beauty.

In *Krama* system this is called *Krama Mudrā, Śiva's* natural play of *Saṅkoca* (self containment) and *Vikāsa* (self-evolution) in His five-fold glory. In *Śākta Parāmarśa* this is known as the evolution and contraction of the five Powers *(Śaktis)* named in *Mahānayaprakāśa as Vāmeśvarī, Khecarī, Gocari, Dikcarī and Bhūcarī.*[c]

4. *Umā is Brahma Vidyā,* who reveals supreme knowledge of the self in *Hṛdguhā* called *dvādaśānta.* It is the most sacred point wherefrom the first throb of creational power begins in Her natural state of joy and beauty. It remains always hidden as if in a cavernṃ*hṛdguhā,* that mysterious place of the Deity where the Supreme shines through abandoning egress and ingress of breathing life.[d] The

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a. निर्भिद्य षट्सरसिजानि तडिल्लतीव० *Paňc.-IV-6*

b. दैशिककटाक्षसमाश्रयेण० *ibid -II*

c. *See* Mahānaya Prakāśa

d. ऊर्ध्वे प्राणो ह्यधो जीवो विसर्गात्मा परोच्यते।
उत्पत्तिद्वितयस्थाने भरणाद्भरिता स्थितिः।। V.B. 2

hints the same--"All deities worship the adorable one, seated in the middle, who pushes the *prāṇa* upward and impels the *apāna* inward."[a]

This hidden Supreme authority at the junction point, called *dvādaśānta*, gives movement to *Icchā*, *Jñāna* and *Kriyā śaktis* in their sublime spontaneity through the Sun and the Moon or *Prāṇa* and *Apāna*. These find expansion through these deities :--

	Anāśrita-Śiva,	*Iśvara* and	*Rudras*
or	*Vāmā*	*Jyeṣta*	*Raudrī*
or	*Brahmā*	*Viṣṇu*	*Maheśa*

as is endorsed by *Mṛtyujitbhaṭṭāraka Tantra* : 'It is volition infusing knowledge for display through activity that stimulates the Divine Power (*Śakti*) spontaneously causing no pain".[b]

Kaivalyopaniṣad conveys the same idea in a much simpler way--'Higher than heaven seated in the cave (*buddhi*) that shines, (which) the self-controlled attain'.[c] or 'the good, the peaceful, immortal, the origin of the worlds'.[d]

This all hints at the hidden power of Divinity, the cause of the birth of the universe--*Hṛdguhā*, where *Pārvatī* after union with *Śiva* sprinkles nectar of beauty and immortality and then rests in Her Divine abode again.[e]

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a. ऊर्ध्वं प्राणमुन्नयत्यपानं प्रत्यगस्यति।
मध्ये वामनमासीनं विश्वेदेवा उपासते।। Kath. III.ii-3

b. ततः प्रवर्तते शक्तिर्लक्ष्यहीना निरामया।
इच्छा सा तु विनिर्दिष्टा ज्ञानरूपा क्रियात्मका।।

c. परेण नाकं निहितं गुहायां, विभ्राजते यद्यतयो विशन्ति। Kai up. (3)

d. शिवं प्रशान्तममृतं ब्रह्मयोनिम् ibid. (6)

e. Ref. मूलालवालकुहरात्..... भूयोऽपि तत्र विशसि। Paňc. IV-6
अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं
स्वमात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणि। S.L. 10

5. *Kātyāyanī* means the combined brilliance of all gods.[a] Prominently it refers to *Mahākālī*.

6 & 7. For *Kamalā* and *Kalāvatī* see the (commentary) explanatory notes of verse 22 of II *stavah*.

In prominence they are *Mahālakṣmī* and *Mahā-sarasvati* (a-*ha*) respectively.

आनन्दलक्षणमनाहतनाम्नि देशे
नादात्मना परिणतं तव रूपमीशे ।
प्रत्यङ्.मुखेन मनसा परिचीयमानं
शंसन्ति नेत्रसलिलैः पुलकैश्च धन्याः ।।१९।।

19. *ānandalakṣaṇamanāhatanāmni deśe*
nādātmanā pariṇatam tava rupamīśe ;
pratyaṅmukhena manasā paricīyamānam
śamsanti netra salilaih pulakaisca dhanyah.

O Supreme Energy-in-consolidation called *Bindu*[1] ! The few *yogis* favoured with Thy Divine Grace, dive deep with constant contemplation into Thy all-pervading nature. Thy true self, which is of the quality of Supreme Bliss[2], is realized in the cave of Thy unbeating heart[3], *cit vimarśa* or contemplative consciousness. It is the first deliberation, *prathamābhāsa* which blooms forth into pervading consciousness, *cit prakāśa*, called *Nāda*.[4]

Thus with purity and refinement of mind[5] resulting[6] in the direct perception of Divinity, the *yogī* is brimmed with Joy, the exclusive experience of which may be expressed only in the 'tears and stirrings'[7] of divine ecstasy.

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[a] अखिलदेवतेजः *Harabhaṭṭi* Vol.II p.45

EXPLANATORY NOTES

1. *Bindu* is the consolidated Divine Energy of volition comprising the powers of knowledge and action, inclined to sprout forth. It is the potency and readiness to create. It is the atomic point without dimensions, conceived as *Śakti Tattva.* It is concentrated consciousness.
2. *Ānandalakṣanam* -- refers to the innate quality of Supreme Bliss which is self-evident and all-embracing always, and pervades all the three states of human life. 'It is called *Turyānanda Śakti.* It is the basic unalloyed bliss in which three states remain absorbed'.[a] 'From this spring vitality (*prāṇa),* mind, all the organs, sky, air, fire, water and the earth that supports all'.[b] 'All others live on a fraction of this bliss'[c]. 'This bliss is known as *Brahman,* since from bliss, indeed, all those beings originate; having been born, they are sustained by bliss, they move towards and merge in bliss'.[d]

'That is *cit śakti,* the indivisible power of *Brahman* or Supreme Bliss'.[e] This is explained in the *Rudrayāmala Tantra:* From **Śabdabrahma** emanates *Anāhata* that forms the seat *Anāhatapada* for yogīs to practise yoga. That is the palace of bliss, as established by a great seer'.[f]

Ānanda (Bliss) is, again, described as *Parā Kaulikī Śakti,* from

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a. आधारमानन्दमखण्ड बोधं, यस्मिंल्लयं याति पुरत्रयं च। Kai. up. 14

b. एतस्माज्जायते प्राणो मन सर्वेन्द्रियाणि च।
खं वायुर्ज्योतिरापश्च पृथ्वी विश्वस्य धारिणी।। *ibid* 15

c. एतस्येवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति। *Br. Up.* IV-III-31

d. आनन्दो ब्रह्मेति व्यजानात्। आनन्दाद्ध्येव खल्विमानि
भूतानि जायन्ते। आनन्देन जातानि जीवन्ति। आनन्दं प्रयन्त्यभिसंविशन्तीति।
Taitti. Upa. III-6

e. सैषा आनन्दस्य मीमांसा भवति। *ibid* II-8

f. शब्दब्रह्ममयं वक्ष्येऽनाहतस्तत्र दृश्यते।
तेनानाहतपद्माख्यं योगिनां योगसाधनम्।।
आनन्दसदनं तत्तु सिद्धेनाधिष्ठितं परम्। *Rud. Tan.*

whom emerges this universe known as *Kula*. *Abhinavagupta* gives the most lucid description of *Ānanda Śakti; "Kaulikī Parā Śakti*[a] of the pre-eminent Deity called *Akula*, is inasparable from *Kula*, the power of spreading (*visarga śakti*) into the universe. This union or ever-embracing pose of the pair is called the power of *ānanda* with the grace of which all this universe emanates[b]". *Emission* of bliss is, therefore, the result of the union of two- male and female --, not from either only. And, we say, *Śiva* is hidden in *Śakti* and *Śakti* is evident in *Śiva*.

3. The cave of heart is called *Anāhata deśaṃ* place of silenceless silence. It is the universal centre where concentration is perfect essentially after bidding adieu to all kinds of bondage i.e. desire for progeny, wealth, name and fame.[c] The desire rising from ignorance (*avidyā*) may be gross or subtle, giving rise to self-imposition or ego.

Hṛdaya also means pericarp of the twelve-petalled heart lotus.

4. *Nāda* is the sprouting Divine Energy, when *Śakti Tattva* becomes active for the first time. It is *Kriyā Śakti rūpam*activity-predominated consciousness or wavering consciousness. In terms of deliberation (*Vimarśa* or *ārohakrama*) it means the awareness of Supreme Effulgence.

This also connotes that *yogīs* realize the Supreme Power of Beatitude through the alphabetic power[d] (*Mātrikā-cakra Śakti*)ṃ the initial vibrationṇ through 'intermediate subtle region'[e] of speech.

5. Refinement of mind refers to that state of an advanced *yogī*, whose internal organs --mind, intellect and the ego (*antahkaraṇa*)ṃ have got dissolved into their source through honest and true wisdom.[f]

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a. Please refer to the comm. on *śloka* 12 of *stava* V.

b. अकुलस्यादिदेवस्य कुलप्रथनशालिनी।
कौलिकी सा परा शक्तिरवियुक्तो यया प्रभुः।।
तयोयद्यामलं रूपं संघट्ट इति स स्मृतः।
आनन्दशक्तिः सैवोक्ता यतो विश्वं विसृज्यते।। *T.A. III, 67-68*

c. दारैषणा, वितैषणा, लोकैषणा।

d. अक्षराणां मूल रूपा -The rest of alphabet is *Nāda Śakti*.

e. अनाहत अथवा मध्यमा वाक्

f. मृतम्भरा तत्र प्रज्ञा *Y. S*

When the intellect gets refined, it turns its back to worldly enjoyments. Then the *yogi* is fit for the realization of the Supreme Self.

6. Resulting in direct perception means that the *Prāṇa* (egress and ingress) of the *Śiva yogī* gets in tune with the self-supreme Power of *Parameśvara*[a]. Supreme consciousness has already pervaded the *Prāṇa*[b], because of the ripeness achieved through Divine Grace.

7. 'Tears and stirs'--This is an outcome of the ecstasy of being engrossed or settled in the Supreme Self.

Swami Lakṣman Joo, describes a spiritual experience in this regard in his own characterstic style:-

'There is a point twixt sleep and waking
Where thou shalt be alert without shaking ;
Enter into the new world where forms hideous pass,
They are passing, endure, do not be taken in by the dross,
Then the pulls and pushes about the throttle;
All these shalt thou tolerate,
Yawnings there may be,
Shed tears, crave, implore,
But thou wilt not prostrate.
A 'THRILL' passes, and that goes down to the bottom,
It riseth, may it bloom forth, that is Bliss;
Blessed Being ! Blessed Being !
O Greetings be to Thee.'

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[a] नैसर्गिकः प्राणसम्बन्धः Śiva-Sūtra-Vimarśa (Hindi) by the Author

[b] प्राक् संवित् प्राणे परिणतः

Prakāśa is potency to create i.e. *Nāda;* and *Vimarśa* is the first stir i.e. *Bindu.* Like two sides of the same coin these terms are simultaneously explained, as springing from the same root i.e. *Parama Śiva,* the transcendental self:

त्वं चन्द्रिका शशिनि, तिग्मरुचौ रुचिस्त्वं
त्वं चेतनासि पुरुषे, पवने बलं त्वम् ।
त्वं स्वादुतासि सलिले शिखिनि त्वमूष्मा
निःसारमेव निखिलं[a] त्वदृते यदि स्यात् ।।२०।।

20. *tvam c̣andrikā śaśini, tigmarucau rucistam*
tvam cetanāsi puruṣe, pavane balam tvam;
tvam svādutāsi salile śikhini tvamuṣmā
nihsārameva nikhilam[a] *tvadṛte yadi syāt.*

(O Divine Energy, in Mother Consciousness !)
In the moon, Thou art moonlight[1] —
potency to create or infuse life, while
In the Sun, Thou art radiance[2] —
the first stir of manifestation.
In human beings, Thou art consciousness[3] —
potency of awareness, while
In the wind, Thou art force[4] —
the first stir of activity.
In the water, Thou art sweetness[5] —
potency of taste, while
In the fire, thou art warmth[6] —
the first stir of life.
Indeed, this universe is naught
if bereft of Thy presence.[7]

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a. Alternate reading निःसारमेतदखिलम् (*nihsārametadakhilam*)

EXPLANATORY NOTES

1. Like moonlight, the Divine Energy nourishes the universe. It is, therefore, the Energy that determines the source which is always absoltue, as the 'name and place of Śiva, who is quite subtle, cannot be determined without His *Śaktī, Pārvati'.*[a] Such an idea is expressed in the *Smrti;* 'and becoming the nectarine moon, I nourish all plants'.[b] The *Śruti* says: 'I worship the *Puruṣa* that is evident in the moon' (dialogue of *Gārgī* and *Ajātaśatru).*[c] The moon refers to the ingress of energy that nourishes the body.
2. Just as the Sun illumines the whole world so does the Supreme Effulgence give power to exist, itself remaining concealed in a golden vessel. O Sun, open it to be seen by me, who am the performer of rightful duties".[d]
3. Consciousness is the potency of all awareness as is Himself spoken by *Iśvara to Nandikeśvara* eulogising His consort *Pārvati*- "then the power of consciousness in an unknown way stayed encircling me and established itself as the lustre of mind, the cause of the web of thought process".[e] 'She is the nectar digit of the sixteen-digital *Puruṣa*'.[f] In the *Śakti Sūtra,* consciousness is declared to be the sovereign powerṃ 'By Her own will on the screen of Her ownself She creates (paints) the picture of the universe".[g] '*Ātma* itself is the

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a. शक्त्या विना शिवे सूक्ष्मे नामधाम न विद्यते *Tan.*

b. पुष्णामि चौषधीः सर्वाः सोमो भूत्वा रसात्मकः। Bh. G. XV-13

c. य एवासौ चन्द्रे पुरुष एतमेवाहं ब्रह्मोपासे। Brh. up. II-i-3

d. हिरण्मयेन पात्रेण सत्यस्यापिहितं मुखम्।
तत्त्वं पूषन् अपावृणु सत्यधर्माय दृष्टये।। Iśopa 15
Also refer to Brh. Up. II-i-2

e. चेतनेति ततः शक्तिः मां काप्यालिंग्य तस्थुषी।
हेतुः संकल्पजालस्य मनोऽधिष्ठायिनी शुभा।।
Bhavāni sah. Comm. by Author (épilogue śl. i. 13-14)

f. पुरुषे षोडशकले तामाहुरमृतां कलाम्। Up.

g. स्वेच्छया स्वभित्तौ विश्वमुन्मीलयति।।२।। Prat. Hr.

hero of the play of this universe'[a], as is pointed out by *Utpala* in his commentary on the *Pratyabhijñā* ṃ' In this sleeping universe it is one Lord (*Parameśvara*) who always keeps awake to bring about the world-play'.[b] It is, therefore, the power of absolute freedom[c], that is ever present in the *Brahmāṇda Puruṣa.* "I am the consciousness (life energy) in living beings'[d], says the *Gītā. Kaṭhopaniṣad* extols *Puruṣa* as the highest goal in the whole of existence-'The sense-objects are higher than the senses, and the mind is higher than the sense-objects ; but the intellect is higher than the mind and the great soul is higher than the intellect. The unmanifested is higher than the *Mahat; Puruṣa* is higher than the unmanifested. There is nothing higher than *Puruṣa.* He is the culmination, He is the Highest goal".[e] It is in this sense that *Puruṣa* is presented in the *Sānkhya* Philosophy as indifferent or unconcerned. *Puruṣa,* however, does not refer to the twenty-fifth category among the thirty-six of the *Śaiva* Philosophy.

4. Wind is the purifier and stirs a healthy activity. 'Among purifiers, I am the wind[f]', says Lord *Krisna.* Yogic *Prāṇāyama is* the most important practice recommended for traversing the purified spiritual path. It is the efficient force to push on to success.
5. Potency of taste appears through water. In its purity lies the sweetness that comes from the Supreme Source.[g]
6. Potency of life is expressed through the warmth of fire. It is the true

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a. नर्तक आत्मा । S.Sū III-9

b. संसारनाट्यप्रवर्तयिता सुप्ते जगति जागरूक एक एव परमेश्वर: । (Not available)

c. चैतन्यमात्मा । Ś Su I-1

d. Also see : भूतानामस्मि चेतना Bh. G. X-22

e. इन्द्रियेभ्य: परा ह्यर्था अर्थेभ्यश्च परं मन: ।
मनसस्तु परा बुद्धिर्बुद्धेरात्मा महान्पर: ।।१०।।
महत: परमव्यक्तमव्यक्तात्पुरुष: पर: ।
पुरुषान्न परं किंचित्सा काष्ठा सा परा गति: ।।११।।Kath Up. I-iii-10, II

f. 'पवन: पवतामस्मि' Bh. G. X-31

g. 'रसो वै स:' Up.

light, "the light in the sun, that illumines the entire solar world, and that which shines in the moon and that too which shines in the fire, know that light to be Mine[a]", as expressed by Lord *Krisna*. This also applies to note 1 and 2 above.

In essence it is the trichotomic evidence of the presence of Divinity in eveything that existsṃthrough the Sun (knowledge), the moon (object) and the fire (subject of knowledge).

7. It is, therefore, impossible to think of the Divine as isolated from the world.

The philosophical meaning conveyed by this verse regarding the Theory of Relativity, was also agreed upon by the poet-philosopher Rabindranath Tagore of India and the scientist-philosopher of Germany Prof. Albert Einstein, in the course of their discussion held at the latter's residence in Kaputh on July 14, 1930.[b] The theory of Relativity according to Einstein is that "The Divine as isolated from the world is nothing".

Lexical meaning of Relativity is :

i. the condition, fact or quality of being relative and (ii) the close dependence of one occurrence, value, quality etc. on another.

The Philosophical interpretation is :

i. Relativism--any theory of Ethics or knowledge maintains that the basis of judgement is relative, differing according to events, persons, etc.

ii. Relativity of knowledge --the theory that all knowledge is relative to the mind or that things can be known only through their effects on the mind and that consequently there can be no knowledge of reality as it is in itself. Therefore, *Yājňavalkya* said to *Maitrayī*, "who can, O dear ! know the knower[c]! This has relevance to

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[a] यदादित्यगतं तेजो जगद्भासयतेऽखिलम् ।
यच्चन्द्रमसि यच्चाग्नौ तत्तेजो विद्धि मामकम् ।। Bh. G. XV-12

[b] As recorded early in a personal diary of the author.

[c] विज्ञातारमरे केन विजानीयात् । *Brahd. Up.*

Nagarjuna's Doctrine of Relativity.[a]

In the bipolar process of spiritual realization of the Self both *Prakāśa* and *Vimarśa* (light and deliberation) are clearly elucidated in the verse e.g.

Prakāśa (light)	*Vimarśa* (deliberation)
Moon	Moonlight
Sun	Radiance
Puruṣa (Universal Being)	*Cetanā* (consciousness)
wind	valour (force)
water	taste
fire	warmth

Thus transcedence appearing in immanence is by Divine will alone:

ज्योतींषि यद्दिवि चरन्ति यदन्तरिक्षं
सूते पयांसि यदहिर्धरणीं च धत्ते ।
यद्वाति वायुरनलो यदुदर्चिरास्ते
तत्सर्वमम्ब ! तव केवलमाज्ञयैव ।।२१।।

21. *Jyotīmṣi yaddivi caranti yadantarikṣam*
sūte payāmsi yadahirdharaṇīm ca dhatte ;
yadvāti vāyuranalo yadudarcirāste
tatsarvamamba ! tava kevalamājñayaiva.

Solar system revolving in space, the sky as the source of water, the cobra bearing this earth on its head, the wind giving movement to everything and the fire with its rising flame, O Mother ! all these hold to their jobs by Thy command alone.[1]

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[a] cf. '*Nāgārjuna's* Two *Trimśikas* and *Kashmir* Śaivism' by the author. (Visveshvarananda Indological Paper Series -571- V-I. Journal Vol. XXIII 1985)

EXPLANATORY NOTES

1. Potency is the relative cause of the first throb in everything around. Therefore, Supreme consciousness alone is the basis of all movement in the world. 'It is because of the fear of Supreme Energy that the wind blows and the sun shines.[a]

In the transcendental aspect (of *Para Śiva/Parā Śakti*) consciousness changelessly endures. But, from the kinetic creative aspect, there is polarisation also in consciousness. The poles are *Śiva* and *Śakti* which represent 'I' *(ahaṁ)* and 'this (idam) aspects of experience, particularly known as *Prakāśa* and *Vimarśa.*

In the following verse the poet-devotee describes the two aspects of *Parā Śakti,* perhaps to emphasize that worship becomes easy and spontaneous when God is viewed as Mother :-

संकोचमिच्छसि यदा गिरिजे ! तदानीं
वाक्तर्कयोस्त्वमसि भूमिरनामरूपा !
यद्वा विकासमुपयासि यदा तदानीं
त्वन्नामरूपगणना: सुकरी भवन्ति ।।२२।।

22. *saṅkocamicchasi yadā Girije ! tadānīm*
vāktarkayostvamasi bhūmiranāmarūpā ;
yadvā vikāsamupayāsi yadā tadānīm
tvannāmarūpagaṇanā sukarī bhavanti.

O Mountain-born concert of *Śivaṃ*the concept of cosmic Energy ! When you desire to rest in Thyself[1], then you transcend the world of speech[2] and mind[3]. In this transcendental aspect, thou art beyond objectivity or name and form. But when you project (or express) yourself through the proccess of evolution, then it becomes easy (for the yogi endowed with faithful devotion to Thee) to comprehend the Reality through the worship of Thy name and form. Thou art, no doubt, immanent then[4].

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[a] भीषास्माद्वात: पवते। भीषोदेति सूर्य: । Taitt. Up. II.s

EXPLANATORY NOTES

1. Stable supreme self called *svarūpaviśrānti*[a]
2. Sound that introduced the world, called *śabda samsāra.*[b]
3. (And) impressions that establish the *samsāra* (the cycle of coming and going) called *Vikalpa Samśāra.*[c]
4. For an average *sādhaka* it is easy to worship God assuming name and form for that satisfies the human urge for concrete experience as against the absolute which requires a valorous exercise of refined subtle intellect and supreme wisdom granted by grace alone. Even the valiant *Arjuna*, after listening to the words of profound spiritual wisdom from *Krishna*, desired to see his divine form. He said, "Lord, you are precisely what you declare yourself to be. But I long to see your divine form (possessed of widsom, glory, energy strength, valour and effulgence). O best of persons[d]! "And, he was shown a glimpse of the Infinite self in form.

   When this worship becomes spontaneous one enters the Absolute.[e]

Devotees of faith who worship the Deity even for worldly luxury, are also blessed with extra-ordinary luxury of spiritual attainments, by Her benevolent grace :

भोगाय देवि ! भवतीं कृतिनः प्रणम्य
भ्रूकिंकरीकृतसरोजगृहा सहस्राः !
चिन्तामणि प्रचयकल्पितकेलिशैले
कल्पद्रुमोपवन एव चिरं रमन्ते ।।२३।।

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a. स्वरूपविश्रान्तिः ।

b. शब्द-संसार ।

c. विकल्प-संसार ।

d. एवमेतद्यथात्थ त्वमात्मानं परमेश्वर ।
द्रष्टुमिच्छामि ते रूपमैश्वरं पुरुषोत्तम ।। *Bh. G.* XI-3

e. विशते तदनन्तरम् ।

23. *bhogāya devi ! bhavatīm kṛtinah pranamya*
bhrūkiṅkarīkṛtasarojagṛhā sahasrāh ;
cintāmanipracayakalpitakeliśaile
kalpadrumopavana eva ciram remante.

O self-luminous Supreme Power ! the fortunate men of faith[1], who pay obeisance to Thee for obtaining wordly enjoyments of charming luxuries [2], subdue a (thousand) number of luxuries[3] with a mere display of their eye-brows[4]. (Besides) they are ever having amorous sport[5] in the garden of *kalpavṛkṣas*[6] layed out on the specially designed heaps of touch-stone[7].

EXPLANATORY NOTES

1. Such devotees are varily *Jīvanmuktas* (liberated while living in body) who have, by divine grace, got the tact of living in the present and final body, untainted, unimpeded and undisguised.
2. They welcome the fruits of their previous actions merely for exhaustion and have no desire to sow more seeds of tainted action to bring about future births.
3. They develop a natural control over distracting agencies (*vikalpas*).
4. Tact of keeping untainted while bearing the fruit of *Karmas* as enjoyments. Such devotees are aware of the Supreme Self even while passing through distracting deliberations.
5. Filled with divine wonder of non-duality.
6. *Kalpavṛkṣa* tree in heaven where, on approaching it, any and every desire is granted. This hints to the desirelessness of a *sādhaka* because he is solely given to the supreme beatitude.
7. *Thought-gem*, a fabulous gem supposed to yield its possessor all desires. It is also called 'Philosopher's stone', an imaginary substance which, it was formerly believed by alchemists, would change any metal into gold. Here the implication is that every field of activity of a realized soul is filled with joy, perennial beatitude and eternal grace.

Kindness and confinement, both these powers are possessed by the Deity :

हन्तुं त्वमेव भवसि त्वदधीनमीशे !
संसारतापमखिलं दयया पशूनाम् ।
वैकर्तनीकिरणसंहतिरेव शक्ता
घर्मं निजं शमयितुं निजयैव वृष्ट्या ।।२४।।

24. *hantum tvameva bhavasi tvadadhīnamīśe*
samsāratāpamakhilam dayayā paśūnām;
vaikartanīkiraṇasamhatireva śaktā
gharmam nijam śamayitum nijayaiva vṛṣṭyā.

O Mistress of independent will ! Thou alone canst, by Thy Grace, dispel the agony of birth and death of the ignorant people in this world of Thine own creation; just as the very rays of the Sun are able to cool down their excessive heat by causing a shower of rain.

Splendid grandeur of the Mother Goddess :

शक्तिः शरीरमधिदैवतमन्तरात्मा
ज्ञानं क्रिया करणमासनजालमिच्छा ।
ऐश्वर्यमायतनमावरणानि च त्वं
किं तन्न यदभवसि देवि ! शशांकमौलेः ।।२५।।

25. *śaktih śarīramadhidaivatamantarātmā*
jňānam kriyā karaṇamāsanajālamīcchā ;
aiśvaryamāyatanamṁāvaraṇāni ca tvam
kim tanna yadbhavasi devi ! śaśāṅkamauleh.

O Playful consort of *Śiva*[1] *!* what is there that Thou dost not constitute of the moon-bedecked one[2]:
Thou art force in the vital airs[3],
Thou art working vibration in the gross body[4],
Thou art the golden egg[5] in subtlety,

Thou art the indweller, *Jīvātma*[6],
Thou art knowledge and action[7] aspects,
Thou art the power in internal organs[8],
Thou art the multifarious seats[9].
Thou art supreme free-will aspect[10],
Thou art all-knowing and all-powerful in Thy luxury[11](glory),
Thou art the motivating power in all planets that possess astronomical effects[12],
Thou art, also the veils of ignorance[13],
Thyself is, indeed, the Self of *Śiva*,[14]

EXPLANATORY NOTES

1. The immanent Self called *cit-prakāśaṃ*light of awareness.
2. *Śiva's* head is decorated with a digit of moon that lends splendour to His being. This digit is called *amā-kalāṃ* the residual digit of eternity. This connotes deliberation of the transcendental selfṃ*Cit-Vimarśa.*
3. "It is not by the egress and ingress of breath that mortals live. They live by some other power which supports them".[a] That supreme power is called *Parā Śakti* or *svātmasaṁvitti*, consciousness of the real-Self.
4. Working vibration comes to the gross body through the subtle from the causal one.
5. *Hiraṇyagarbha* is the basic deity or consciousness that gives support to ten organs of cognition and action.
6. *Jīvātma* is the *ātmā* that limits its abode to and about the body which consists of three coverings viz. *Sthūla, sūkṣma* and *kāraṇa.* It entered the body with the help of the *Puruṣa,* the highest being.
7. State of creative categories, according to, *Trika* are *Jñāna Śakti,* and *Kriyā Śakti,* the two important aspects of *ParaṃSadāśiva* when *antahkaraṇa* is introverted towards the inner self in the fields of *Buddhi* and *Ahaṁkāra,* respectively.

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[a] न प्राणेनापानेन मर्त्यो जीवति कश्चन ।
इतरेण तु जीवन्ति यस्मिन्नेतावुपाश्रितौ ।। *Kath. Up. II-ii-5*

8. The internal organs are the mental attitudes which give rise to the mind, the intellect and the ego (*manobuddhyahaṁkāra*), that motivate the ten organs.

9. By 'seats' is meant *yogāsanasṃ*exercises in *yoga* postures as advocated by *Pataňjali*.[a] In the context of this eulogy it means the seats of the astrological planets which change only to bring about certain effects (good or evil) in the order of the manifestation whose ultimate power is wielded by the Supreme Goddess Herself.

10. Supreme free will connotes the initial *spanda* of *saṁvit* or divine consciousness. This is *īcchā śakti* clearly defined in the Tantra as:

    "The divine Supreme Consciousness-Power not different from *Bhairava* on the point of expansion according to Her essential nature, is said to be supreme *īcchā śakti* (voluntary Power)".[b]

11. The divine glory of *Parā śakti* is all-knowingness[c] and all-powerfulness[d] which in Her infinite nature are immeasurable divine qualities.

12. See note 9 above.

13. The veils of ignorance that cause pain are ignorance, ego, attachment, hatred and clinging to body-consciousness, according to *Pataňjali*.[e]

14. Verily, *Pārvatī*, the supreme goddess is everything to *Śiva*, the Supreme and His creation, sprung from the eternal source.

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a. See *Yoga Sūtras* of *Pataňjali*

b. परा भगवती संवित्प्रसरन्ती स्वरूपत: ।
परेच्छाशक्तिरित्युक्ता भैरवस्याविभेदिनी ।। *Tan*
(Quoted from Sans. p.22 *Parātrīśikā. Pub. Motilal Banarsidas, Delhi*)

c. सर्वज्ञाताभावम् ।

d. सर्वकर्ताभावम् ।

e. अविद्याऽस्मितारागद्वेषाभिनिवेशा: क्लेशा: । *Y. S.*

The Supreme, the unsurpassable, the Absolute consciousness is far beyond the concretized form of the cosmos, just as the source of a spring is actually far beyond the place where its water appears to be oozing:-

भूमौ निवृत्तिरुदिता पयसि प्रतिष्ठा
विद्याऽनले मरुति शान्तिरतीतशान्तिः ।
व्योम्नीति याः किल कला कलयन्ति विश्वं
तासां विदूरतरमम्ब ! पदं त्वदीयम् ।।२६।।

26. *bhumao nivṛttiruditā payasi pratiṣṭhā*
vidyā' nale maruti śāntiratītaśāntih ;
vyomnīti yāh kila kalā kalayanti viśvam
tāsām viduratarmamamba ! padam tvadīyam.

In the earth Thou hast evolved as *nivṛtti kalā*[1], in water as *pratiṣṭhā Kalā*[2], in fire as *vidyā kalā*[3], in air as *śāntā kalā*[4]. In ether Thou art *Śiva tattva* and beyond called *Śāntātītā kalā*[5]. But O Mother ! realization of Thy Supreme Abode is far beyond[6] all these.

EXPLANATORY NOTES

IMPORTANT NOTE:

Manifestation of the universe as evolved from the infinite to the concrete came about in four spheres (*aṇḍa*) viz: *Śaktyāṇḍa, Māyāṇḍa, Prakṛtyāṇḍa* and *Pṛthvyāṇḍa*[a]. These involve four phases of activity (*Kalā*) viz. *Śānta Kalā, Vidyā kalā, Pratiṣṭhā Kalā and Nivṛtti Kalā* which are described in the context of this verse in reversed order of deliberation in the following notes :

1. *Nivṛtti Kalā* is the point of solidification where the manifesting energy takes a three-fold turn upwards for unidentifying unification. It is *Pṛthvyāṇḍa* contained in *Prakṛtāṇḍa*. Trika name

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a. See chart next page.

is *Dhārikā Kalā*. Presiding deity is *Brahmā* and *Tattva* involved is only *Pṛthvi*, which is influenced by *Āṇava, Māyīya and Kārma malas in Aśuddha adhva.*

2. *Pratiṣṭhā Kalā* is the vibrational force in the *tattvas* from water (*ap*) to *Prakṛti*. It is named so because it supplies the basis and inner frame-work on which the outer physical world is laid out containing *Pṛthvyāṇḍa* within itself. It is *Pṛthvyāṇḍa contained in* Māyāṇḍa. Trika name is *Āpyāyanī Kalā*. Presiding deity is *Viṣṇu* and the range is twenty three *Tattvas (Jala to Prakṛti)*. In its state of difference brought about by the three *malas* it also is in *aśuddha adhva.*
3. *Vidyā Kalā* is the limitation in knowledge. It extends from *Puruṣa* to *Māyā tattva*. Here *Vāmā, Jyeṣṭhā* and *Raudrī* energies manifest in the functional universe. This is the point where consciousness as *Antahkaraṇa* (Internal organ group) moves towards the objects of its experience. Containing Prakṛti and *Pṛthvī aṇḍas* within itself it is *Māyāṇḍa*, contained in *Śaktyaṇḍa. Trika name is Bodhini Kalā.* Presiding deity is *Rudra* in *bheda* state of the three *malas* of *Aśuddha adhva.*
4. *Śāntā Kalā* evolves in air beyond *Māyā* as consciousness-in-peace. It is free from duality. This last *Kalā* dominates the gracious experience from *Śuddha Vidyā* to *Śakti tattva*. It is *Śaktyāṇḍa* contained in *anuttara* and contains within itself *māyā, prakṛti* and *pṛthvī aṇḍas. Trika* name is *Utpāyanī Kalā*. Presiding deity is *Sadāśiva*. In its state of *bhedābheda* it has only *Āṇava Mala* and the range enters *Śuddha adhvā.*
5. *Śāntātītā Kalā*, as *Śaivāgamas* call it, is *Śiva-Śakti tattva* and beyond in ether. It is all-pervasive *Parā Saṁvit, Parama Śiva* or *Anuttara*. It is the greatest *Bhairava* experience. It is the glory of all activity and all knowledge of *Śiva-Śakti* beyond the thirty-six categories but contains all the *tattvas* in itself (see the chart). Its *Trika* name is *Avakāśadā Kalā*. Presiding deity is *anuttara* itself. It is beyond all the *malas* or limitations, but comprehends all the *malas*. Its state is one of *abheda* or non-difference, and it is beyond all the *adhvas*.[a]

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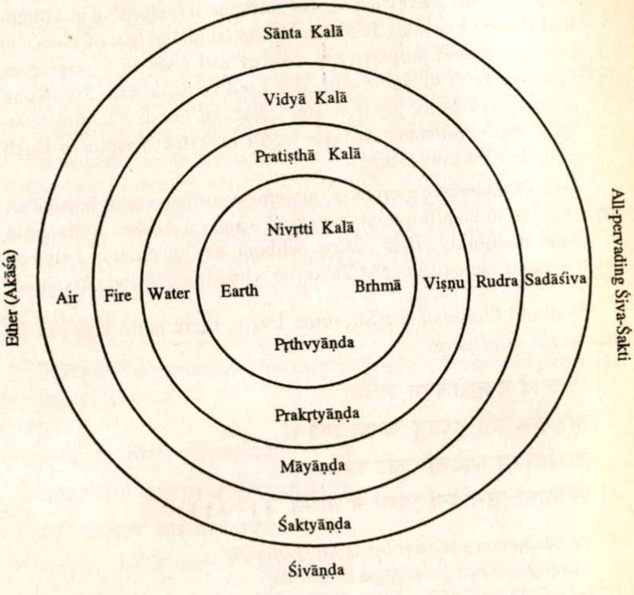
[a] कलातीत: पर: शिव इति।

तासां विदूरतरमम्ब पदं त्वदीयम्

Śāntātīta Kalā


Sānta Kalā
Vidyā Kalā
Pratiṣṭhā Kalā
Nivṛtti Kalā
Ether (Akāśa)
Air
Fire
Water
Earth
Brhmā
Viṣṇu
Rudra
Sadāśiva
All-pervading Śiva-Śakti
Pṛthvyāṇḍa
Prakṛtyāṇḍa
Māyāṇḍa
Śaktyāṇḍa
Śivāṇḍa

कलातीतः परः शिवः

Anuttara is all-pervasive

Fig. 3. Ellipses Contained in *Anuttara*

6 Divine energy in the course of manifestation, assumes different categories which constitute the world of duality and difference. Last category is the Earth wherefrom the projected *Prakṛti* desires to retrace the steps to the Eternal Abode of brilliance and beatitude, like a queen who has, at her own will, gone out for a stroll or sport in her own pleasure garden and wants to turn back her steps to the palace. This points to *nivṛtti Kalā*, the region of returning or leaving back. Here the energy appears as dormant. It is sleeping in a three-fold serpent like coil[a]. It is named *Kuṇḍalinī*, the seat of *Śiva*. On getting titilated properly, it awakes and rises in a serpentine lightning flash to unite with Her Lord in *Sahasrāra*. Sprinkling nectar out of divine joy from Her Universal Abode it comes down again with confidence and takes repose in perfect awareness which is unidetified unification.

In this wonderful experience "supreme consciousness is beyond all these regions of manifestation. It pervades and establishes all throught in divine tranquility. It is always without any distinction between existence and non-existence".[b] This state is lived by a *Jīvanmukta* alone.

Without Grace of the Supreme Deity, there is no way out of this world-confusion :

यावत्पदं पदसरोजयुगं त्वदीयं
नाङ्गीकरोति हृदयेषु जगच्छरण्ये।
तावद्विकल्प जटिलाः कुटिलप्रकारा-
स्तर्कग्रहाः समयिनां प्रलयं न यान्ति ।।२७।।

27. *yāvatapadam padasarojayugam tvadīyam*
nāṅgīkaroti hṛdayeṣu Jagaccharaṇye;
tāvadavikalpa jatilāh kuṭilaprākarā-
starkagrahāh samayinām pralayam na yānti

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a. प्रसुप्तभुजगाकारा। T.R.T.

b. संवित्सर्वकलातीता सर्वभावान्तरस्थिता।
नित्यं सदसतोर्मध्ये सत्तासामान्यरूपिणी।।

Laghuyogava. (Nirvāṇa, Sarga 1. Verse 61)

O protector of the worlds[1] ! unless and until Thy lotus feet are pleased to accept place in the hearts of the sectarians, their tangles of dry reason do not come to an end[2]; for their fallacy involves them in crooked complicacies and leads them astray.

EXPLANATORY NOTES

1. The universe has its existence, preservance and mergence in the one, pure and untainted super-conscious self which alone is the protector of the physical, astral and causal worlds.[a]
2. Unless the intellect gets refined and pure, true knowledge cannot dawn. This is explained by *Lord Krishna* to Arjuna [b]; "When your intellect crosses the confused mass of insensibility (i.e. delusion)—*mohakalilam*—then you will have complete indifference to worldly objects (a feeling which gives rise to the sentiment of quietude)". "When your intellect, confused by hearing conflicting statements, will rest steady and undisturbed (in meditation) on God, you will then attain *Yoga* (for lasting union with God)".
   The *Upaniṣad* says, "Knowing the Truth, the learned is no more talkative'.[c]

The ideal experience of advanced yogīs, who are very rare in this world:

यद्देवयानपितृयानविहारमेके
कृत्वा मनः करणमण्डलसार्वभौमम् ।
याने निवेश्य तव कारणपंचकस्य
पर्वाणि पार्वति नयन्ति निजासनत्वम् ।।२८।।

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[a] अहं विष्णुमुरुक्रमं ब्रह्माणमुत प्रजापतिं दधामि । *Dev śīrṣa 6*

[b] यदा ते मोहकलिलं बुद्धिर्व्यतितरिष्यति ।
तदा गन्तासि निर्वेदं ... ... ।।
श्रुतिविप्रतिपन्ना ते यदा स्थास्यति निश्चला ।
समाधावचला बुद्धिस्तदा योगमवाप्स्यसि ।। *Bhag. G.* II-52-53

[c] विजानन्विद्वान् भवते नातिवादी । *Up.*

28. *yaddevayānapitṛyānavihārameke*
kṛtvā manah karaṇamaṇḍalasārvabhaumam
yāne niveśya tava kāraṇapańcakasya
parvāṇi pārvati nayanti nijāsanatvam.

O *Pārvatī*, the mountain-born cataract[1] ! some rare yogīs[2], having installed their mind as the universal emperor of all cognitive and active energies, watch in awareness[3], the exhaling (*devayāna*) and inhaling (*pitṛyāna*) movements of the vital airs[4]. Thus they find entrance to the central path[5], *suṣumnā* (spiritual knowledge or supreme awareness) where Thy five causal deities[6] become their palanquin-bearers.

EXPLANATORY NOTES

1. The Creative Energy that flows from the source to manifest. Also, She who resides on the highest mountain (*Himālaya*) of the awareness of supreme consciousness[a]. The supreme deity is therefore addressed as *Pārvatī*.
2. The few advanced *yogīs* who find repose, by a graceful knack, in the steadiness of breath, after a long and constant practice.[b]
3. This coveted experience of a yogi is called *ūrdhvakumbhaka*, flow of super-consciousness. Just as, on churning curds, a ball of butter keeps floating and simultaneously increasing in volume on the surface of the churned milk so does the refined intellect i.e. awareness of supreme-consciousness float free from any malignancy of duality.
4. Two principal functions of the vital airs in a living body are exhalation and inhalation. Among human beings "some *yogīs* offer the act of exhalation into that of inhalation, even so others, the act of inhalation into that of exhalation. There are still others given to the practice of *Prāṇāyāma* (breath control), who having regulated their diet and controlled the processes of exhalation and inhalation,

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[a] चिद्विमर्शरूपे उत्कृष्टतमे पर्वति निवसति या सा पार्वती इति।

[b] Steadiness of breath is experienced by advanced *yogīs* by bringing about intimate union of *Prāṇa* (egress) and *Apāna* (ingress): 'प्राणापानसंयोगे लब्धयुक्त्या कुम्भकभावे स्थिताः योगिनः।'

both, pour their egressing vital airs into ingressing vital airs themselves"[a].

The first two paths refer to *Devayāna (uttara mārga)* and *Pitṛyāna* (*dakṣiṇa mārga*)[b]. But there is a superior path beyond these two. This is steadiness of breath (internal *kumbhaka)* or the equinoctial point of egress and ingress that brings about the supreme conscious state and that is what is hinted here. There is no taint of action here (*Kṛtya Śūnyā*).[c]

5. '*Yāna*' (Sanskrit word) as noun means' a chariot, or conveyance' and as verb it means 'moving or riding'. In the context here *'yāna'* connotes the meaning entering *'suṣumnā'*, confering the great power consisting in spiritual awakening.

   One can find entrance to the middle path (Royal Road) of *suṣumṇā* in different ways and with different means.

   Taking *Devayāna* way with inferior means of *āṇavopāya* one has the predominance of *Prāṇa,* egress and with *śāktopāya* one is influenced more with knowledge of the self. Taking *Pitṛyāna* way with inferior means of *āṇavopāya* one has the predominance of *apāna* and in *śāktopaya* one finds it through action.

   But with the highest means of *śāmbhavopāya* the devotee keeps in constant touch with the Divine in the bipolar process of *Prakāśa* and *Vimarśa .. i.e. predominance of* Śiva *and of Śakti* respectively. He ever moves in the Divine.

6. There are five kinds of causal energies with their presiding deities and functional areas as under :

Five causal energies	**Five presiding deities**	**Five functional areas**
1. *Sṛṣṭi*	*Brahmā*	*Nivṛtti Kalā*
2. *Sthiti*	*Viṣṇu*	*Pratiṣṭhā Kalā*

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[a] अपाने जुह्वति प्राण: प्राणेऽपानं तथापरे ।
प्राणापानगती रुद्ध्वा प्राणायामपरायणा: ।।
अपरे नियताहारा: प्राणान्प्राणेषु जुह्वति । *Bh. G. IV 29-30*

[b] Refer to *Bhag. Gītā* VIII-24.25

[c] या पन्थानं दिशति शिशिराद्युत्तरं देवयानं
या वा कृष्णं पितृपथमथो दक्षिणं प्रावृडाद्यम् ।
ताभ्यामन्या विषुवदभिजिन्मध्यमा कृत्यशून्या
धन्या काचित्प्रकृतिपुरुषावन्तरा मेऽस्तुवृत्ति: ।। cf. Sam. p. 49

3. *Samhāra*	*Rudra*	*Vidyā Kalā*
4. *Pidhāna*	*Sadāśiva*	*Śānti Kalā*
5. *Anugraha*	*Īśvara*	*Śāntyātītā kalā*

Unparallelled greatness of the Divine Mother is, no doubt, indescribable :

स्थूलासु मूर्तिषु महीप्रमुखासु मूर्तेः
कस्याश्चनापि तव वैभवमम्ब यस्याः।
पत्या गिरामपि न शक्यत एव वक्तुं
सासि स्तुता किल मयेति तितिक्षितव्यम् ।।२९।।

29. *sthūlāsu mūrtiṣu mahīpramukhāsu mūrteh;*
kasyāscanā'pi tava vaibhavamamba yasyāh ;
patyā girām' api na śakyata eve vaktum
sāsi stuta kila mayeti titikṣitavyam.

Even *Brahmā*, the creator and lord of Speech, cannot explain Thy greatness expressed through any one of Thy gross forms of earth[1] etc. Then, (O Mother!) how strange that this hymn of Thy unparalleled greatness is sung by a person like me ! Kindly endure with this futile attempt of mine.

EXPLANATORY NOTES

1. By 'earth etc.' are meant the four spheres (*aṇḍas*) already explained in notes 1-4 of verse 26. Their presiding deities *Brahmā* etc. are given in note 6 of verse 28.

They become masters of the worlds who enjoy the fruit of one-pointed devotion :

कालाग्निकोटिरुचिमम्ब ! षडध्वशुद्धा-
वाप्लावनेषु भवतीममृतौघवृष्टिम्।
श्यामां घनस्तनतटां सकलीकृतौ च
ध्यायन्त एव जगतां गुरवो भवन्ति।।३०।।

30. *kālāgnikoṭirucimamba ! ṣaḍadhvaśuddhā*
vāplāvaneṣu bhavatīmamṛtaughavṛṣṭim;
śyāmām ghanastanataṭām sakalī kṛtau ca
dhyāyanta eva jagatām guruvo bhavanti.

O Mother ! no sooner Thy devotees concentrate with one-pointed gaze on Thee as-

i. radiating flame of the Great Fire[1] that purifies the six paths[2] of the world;
ii. sprinkling these paths with Thy nectarean showers[3], and
iii. spreading blue beauty[4] with breasts[5] full like a mother's milking her children[6], than they become masters (controllers) of all the worlds.

EXPLANATORY NOTES

1. This refers to Divine Mother's power of dissolution which cuts all bonds and sets them asunder for good.

   On classification of the universe into *Lokas,* (fields of experience) *Kālāgnirudra bhuvana*[a] forms the bottom where gigantic fire is burning always. Its flames are burning downward by the command of Lord *Ś*iva till universal destruction takes place. Then, again, by His command the flames turn up to burn and dissolve the universe upto *Tapoloka.* What is meant to be conveyed here is that the gigantic fire called *Kālāgni* burns the sphere of earth *(Pṛthvyāṇḍa)* only but the power of dissolution generated by the Divine Mother dissolves the whole six dimensional (*ṣaḍādhva*) *world, i.e.* all the four spheres *(āṇḍas)* of the universe.

   In human body the place of this fire (*Kālāgnirudra bhuvana)* is the right big toe. Tranquility of supreme self is experienced by *yogīs* on successful concentration on this great fire.[b] This is the flame of knowledge that burns the sun of duality.

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a. According to *Tantrāloka* of *Abhinavagupta.*

b. कालाग्निना कालपदादुत्थितेन स्वकं पुरम् ।
प्लुष्टं विचिन्तयेदन्ते शान्ताभास: प्रजायते ।। V. B. 52

2. The six paths of the world are called *Śaḍādhva* comprising *varṇa, pada, mantra, kalā, tattva* and *bhuvanas*[a].
3. This refers to the Power of creation. It is the supreme satisfaction of self-hood.
4. *Śyāmā* is translated as 'blue beauty'. This refers to transcendence of supreme self where there is no trace of duality. Blueness of the sky stands for infinity.
5. Breasts of Mother stand for *Prakāśa* and *Vimarśa,* according to *Śāmbhavopāya,* for *Jñāna* and *Kriyā* according to *Śāktopāya* and for *Prāṇa* and *Apāna* according to *Āṇavopāya.*
6. This refers to the power of preservation of the Mother, and connotes perfect supreme poise untainted and uninterrupted.

Unprecedented divine grace of the Supreme Mother appears in the form of the Preceptor who is *Śiva* Himself:

विद्यां परां कतिचिदम्बरमम्ब केचि-
दानन्दमेव कतिचित्कतिचिच्च मायाम् ।
त्वां विश्वमाहुरपरे वयमामनाम
साक्षादपारकरुणां गुरुमूर्तिमेव ।।३१।।

31. *Vidyām parām katicidambaramamba kecit*
ānandameva katicitkaticitcca māyām;
tvām viśvamāhurapare vayamāmanāma
sākṣādapārakaruṇām gurumūrtimeva.

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[a] वर्ण: कला पदं तत्त्वं मन्त्रो भुवनमेव च।
इत्यध्वषट्कं देवेशि ... . ।। T.

O Mother ! some of the superior type of devotees know Thee as *Parā-vidyā*[1], supreme knowledge of the Self; others accept Thee as *cidākāśa*[2], universal consciousness; others recognize Thee as Bliss supreme (ānanda)[3], and still others call Thee Māyā[4]. There are other devotees of inferior type[5] who know Thee as Existence of this universe (*Viśva*)[6]. But we assimilate Thee, by Thy compassion, as the very form of the preceptor[7] (Śiva).

EXPLANATORY NOTE

1. *Parā vidyā*[a] is the superior knowledge of spirituality that becomes the cause of liberation for a sincere seeker of Truth. "Then there is the higher (knowledge) by which is realized the Immutable"[b], says the *Vedānta*. In *Kashmir Śaiva* mysticism it is known as *Śūddhavidyā* as it makes one recognize the perennial supreme self. *Maheśvarānanda* explains it - 'The knower is that *ātma* and the course of the world is of objective nature. Where the two flow in one stream that indeed is knowledge without impurity"[c] "When I-ness of intellect is in opposition with thisness it is *sadvidhyā*".[d] "With this pure knowledge concentration on the Self is accomplished"[e]. *The special name given to Parā vidyā in Śākta lore is "Saubhāgyasundarī"*—the beauty of fortunateness that secures the favour and firm devotion of *Śiva* and *Śakti* towards each other.
2. Cidākāśa means the all-powerful and all-inclusive Supreme Self, and not mere nothingness or simple annihilation only. It is developed or purified universal consciousness.[f]

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a. सा विद्या या विमुक्तये। *Up.*

b. अथ परा यया तदक्षरमधिगम्यते *Mund. Up. I-1-5*

c. ज्ञाता स आत्मा ज्ञेयस्वभावश्च लोकव्यवहारः।
एकरसां संसृष्टिं यत्रागतौ सा खलु निस्तुषा विद्या।। *Maha Man.*

d. समानाधिकरण्यञ्च सद्विद्याहमिदंधियोः *Prat III-i-3*
Also of Yogavāsiṣtha

e. शुद्धविद्योदयाच्चक्रेश्वरत्व सिद्धिः। *Ṣiv. Su. I-21*

f. In accordance with the Theory of Relativity.

3. "*Ānanda* is the nature of *Brahman*[a]". It is *Ānanda Śakti,* the eternal union of *Śiva* and *Śakti.* It is "Bliss, from which, indeed, all these beings originate; having been born, they are sustained by Bliss, they move towards and merge in Bliss[b]". That Bliss is "what is the union of the couple *(Śiva-Śakti)* called *Ānanda Śakti* wherefrom the magnificence of the universe emanates", as propounded by *Abhinavagupta*[c]". All these beings live on a fraction of this bliss[d]". Therefore "that *Brahman* is the substratum, the bliss, the individual consciousness in whom the three cities (waking, dreaming and sleeping states) dissolve themselves"[e]
4. *Māyā,* in *Vedānta* means 'that which does not exist'. It is, however, explained as the 'power of delusion', that which does not lead to Reality. In *Śaiva-Śākta* philosophies *māyā* is explained to be an independent power of *Śiva,* that is busy in hiding the true nature of the Supreme Self.[f] Among the thirty-six categories *māyā* is in the range of *Aśuddha vidyā,* impure knowledge. In the quality of the world, *māyā* is a mass of variety and appears as such. Therefore some term māyā as a power of *Parameśvara.*
5. This may include the devotees who are not other than those already mentioned.
6. Knowing the Truth as this existence only conveys that some people take only the objective world as a stark reality.
7. '*Guru* is the power of grace of *Parā Parameśvarī* Herself'.[g] It is unconditional and uninterrupted.

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a. आनन्द ब्रह्मणोरूपम् ।

b. आनन्दाद्ध्येव खल्विमानि भूतानि जायन्ते । आनन्देन जातानि जीवन्ति । आनन्दं प्रयन्त्यभिसंविशन्ति । *Tait. Up. III-vi-1*

c. तयोर्यद्यामलं रूपं स संघट्ट इति स्मृतः ।
आनन्दशक्तिः सैवोक्ता यतो विश्वं विसृज्यते ।। *T.A.*

d. एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति । *Up.*

e. आधारमानन्दमखण्डबोधं यस्मिंल्लयं याति पुरत्रयं च । *- ibid*

f. किन्तु दुर्घट्टकारित्वात् स्वातन्त्र्यान्निर्मलादसौ । *T.A.*
स्वात्मप्रच्छादन क्रीडा पण्डितः परमेश्वरः ।।

g. गुरुर्वा पारमेश्वर्यनुग्राहिका शक्तिः

Kṣemarāja in *Tantrāloka* commentary.

Consequential Prayer to Divine Mother:

कुवलयदलनीलं बर्बरस्निग्धकेशं
पृथुतरकुचभाराक्रान्तकान्तावलग्नम् ।
किमिह बहुभिरुक्तैस्त्वत्स्वरूपं परं नः
सकलभुवनमातः सन्ततं सन्निधत्ताम् । ।३२ । ।

32. *kuvalyadalanīlam barbarasnigdhakeśam*
pṛthutarakucabhārākrāntakāntāvalagnam;
kimiha bahubhiruktaistvatsvarūpam param nah
sakalbhuvanamātah santatam sannidhattām.

O Mother of the worlds[1], enough of singing Thy hymns now[2]! Our only prayer to Thee is that Thy Supreme Graceful Self, radiating the hue of Thy Effulgence which is blue like the *kui* lotus[3], charming with Thy greasy brown hair[4] and lovely with Thy thin and beautiful waist[5] which is covered by Thy leaning fatty breasts[6], may ever be present[7] in our eyes.

EXPLANATORY NOTES

1. There are three states of experience when life is confined to body. Since human body is endowed with a content of intellect, it has clear and distinct experiences of the three states called waking, dreaming and sleeping states. Those states constitute the levels of consciousness which pervades these experiences. When this consciousness is clear and taintless it becomes one with the tranquil and all-embracing bliss of supreme consciousness that is verily the Divine Mother Herself.

   This verse may also be as an introduction to the fifth hymn which the learned devotee-poet had in mind to compose. *'Sakalabhuvanamātā'* gives this hint.
2. After singing hymns of the Goddess one surely wishes to see Her appear in the benign form. Mere singing or repetition of divine names will not do unless that is accompained by concentration.
3. *Kui* lotus stands for blue colour of the sky. It only appears and

actually it is infinite. There is no colour of the sky. It is just to be in line with the Infinite. Similarly the Goddess, though appears of blue complexion like the blue lotus '*Kuvalaya*', is in reality of the nature of Infinity. One can realize Her true nature when one is in tune with the Infinite.

4. 'Brown hair' suggests the charm of manifestation in all the stages of mundane life. Even in such states of distraction the devotee wants to adore his master fearlessly with movements not fettered, as expressed by *Utpaladevācārya.*[a]
5. Waist of the Mother refers to tender and beautiful *suṣumṇā,* also called *Madhya Nādī.*
6. Breasts, as explained elsewhere, stand for knowledge and action aspects of the Immanent Self evident in the manifestation. This is suggested by 'protruding breasts'.
7. 'Ever be revealed through right conception to devotees.'

   An earnest devotee gets only a flash of the Deity he praises. That does not remain with him for long. Here the devotee pants and longs for its permanent presence, as has been expressed by *Utpaldeva:*

   "O Supreme Power ! You flash Thy presence to me, thy servant, for a moment. Why do you slip away so soon? Sometime you somehow (directly or indirectly) become visible to every living being in this world for a moment. (When you are within the range of my sight, kindly stay with me for long).[b]

इति श्री पञ्चस्तव्यां अम्बस्तव: चतुर्थ: समाप्त:

iti Śrī *Pañcastavyām Ambastavah caturthah samaptah.*

Thus ends the *Ambastava,* the fourth hyman of the *Pañcastavī.*

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a. भगवन्भवदीयपादयोर्निवसन्नन्तर एव निर्भय: ।
भवभूमिषु तासु तास्वहं प्रभुमर्चेयमनर्गलक्रिय: ।। Sivas. XII-8

b. दर्शनपथमुपयातोऽप्यपसरसि कुतो ममेश भृत्यस्य ।
क्षणमात्रकमिह न भवसि कस्य न जन्तोर्दृशोर्विषय: ।। Sivast. XII-16

V

SAKALAJANANĪSTAVA

The Cosmic Mother

INTRODUCTION TO FIFTH HYMN

SAKALAJANANISTAVA—HYMN TO SOVEREIGN CREATRIX

In the Divine Play of five-fold glory, *Parā Śakti,* the inseparable entity of *Parama Śiva,* is praised in this hymn as Supreme Mother under the appellation of *Sakalajananī.* Sincae the organisational wheel of creation etc. emanates from Her, She is eulogized as the sovereign creatrix of the cosmos in the *cit* aspect. This state transcends the question-answer state and is termed *Anuttara.*

Parameśvara is here described as the Supreme Divine with whom infinite power called *Śakti* or *Kalā,* lies in eternal union. By *Kalā* is meant the residual eternal digit of cosmic energy that abides in the fifteen digits like those of the Moon. It is called *Amākalā,* the digit of *Amāvasyā.* It is *Sa + kalā,* a pot filled with nectar. According to the *Śākta* lore *Amā - Kalā* is called the *Pañcadaśī*[a], that in combination with *Pūrnimā* (together with all *Kalās)* becomes *Ṣodaśī Kalā.* In the *Tantras* this *Ṣodaśī Kalā* is named *Cit, Samvit* or *Viśvajananī.*

The etymological meaning of *Sakala (sa + Kala)* is that Power *(Śakti)* which pervades all the categories from *Śakti* to *Pṛthvī. Parā Śakti* in Her Divine Play creates the universe and absorbs it out of Her own free will.[b]

The eternal self-existence in the first process of involvement is called *Cit,* will *(icchā)* which remained hidden for long in the depths of Being. *Cit* is *Saṁvit* alone within which the world does not appear. Therefore, it is called *Anuttara,* the Supreme Reality. According to *M.M.Gopinath Kaviraja* 'The Supreme Reality called *Saṁvit,* is of the nature of pure intelligence which is self-luminous and unaffected by the limitation of time, space and causality. It is infinite light called *Prakāśa* with an unstinted freedom of action called *Vimarśa* or *Svātantrya.* This freedom constitutes its power which in fact is identical with the being and remains involved in it as well as expresses itself as its inalienable property. The essence of *Saṁvit* is consciousness free from *vikalpas* and is fundamentally distinct from matter. It is one, being integral, continuous, compact and of homogeneous texture and there is no possibility of break in its continuity and of the admixture of a foreign element in its essence. Being free it does not depend on anything else for its manifestation and function'.[a]

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[a] Referred to as *Pañcadaśākṣarī Mantra.*

[b] चित्तिः स्वतन्त्रता विश्वसिद्धिहेतुः । *Pr. Hṛ. Sū.*1

Cit Śakti is beyond approach through any of the prescribed means (*Upāyas* : viz. *Āṇava, Śākta* and *Śāmbhava*). It is even beyond *anupāya* (means without the means). It is *Anuttara*. "*Anuttara* is so called, because there is none other who can act as subject of that self-luminous universal consciousness"[b] It is in the same context that *Yogī Yājnāvalkya* puts this self-answered question to *Gārgī*- "O ! By whom can the knower be known?"[c], as it is the eternal universal subject of all experiences. *Anuttara*, therefore, means *Anākhya*, that which cannot be told. This is the nature of *Parā Śakti*, the cosmic Mother, in the aspect of *Cit*. *Sakalajananīstava* is the hymn relating to *Cit Śakti*.

Vṛddha Dharmācārya himself sums up the glory of *Sakalajananī* in the twenty-ninth[d] verse:

"O Glorious Mother ! the Sun, the Moon, the fire and other luminous bodies are just sparks of Thy beams of Light. That Thou Art. Even *Para-Brahman*, the all perfect *Śiva*, is but a small spark of Thy infinite light of Joy. This I believe. All the categories of this manifestational phenomenon emanating from *Śiva* to *Pṛthvi* are contained in Thy three-dimensional activity. Yet, (O Mother !) Thou bloomest in the heart of Thy devotee. How wonderful:" Thou art the sovereign creatrix, the cosmic Mother.

The most graceful and blissful name *Sakalajananī* is used in the hymn four times.[e]

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a. Some Aspects of Śākta Philosophy - K.K. 1991 *Śiva* Number p.347.

b. तस्य तु चिदात्मनः स्वप्रकाशस्य न ग्राहकान्तरमस्तीति अनुत्तरम् । । *P.tri. L. V.*1

c. विज्ञातारमरे केन विजानीयात् । Brahd. Up.

d. Hymn Fifth (*Sakalajananīstava)*

e. cf. verses 5, 17, 37 and 38.

अथ सकलजननीस्तवः

SAKALAJANANISTAVA, THE FIFTH SOVEREIGN CREATRIX OF THE COSMIC UNIVERSE

ॐ नमः सकलजनन्यै

Hymn to Mother Cosmic Consciousness

In the first five verses, the devotee prays to Mother cosmic-consciousness, That pervades all categories from *Śiva* to *Pṛthvi* for granting protection against the distracting disabilities of mortal life:

अजानन्तो यान्ति क्षयमवशमन्योन्यकलहै-
रमी मायाग्रन्थौ तव परिलुठन्तः समयिनः ।
जगन्मातर्जन्मज्वरभयतमः कौमुदि ! वयं
नमस्ते कुर्वाणाः शरणमुपयामो भगवतीम् ।।१।।

1. *Ajānantoyānti kṣayamavaśamanyonikalahai-*
ramī māyāgranthau tava pariluṭhantah samayinah;
Jaganmātarjanmajvarabhayatamahkaumudi vayam
Namaste kurvānāh śaraṇamupayāmo Bhagavatīm.

O Mother of this cosmic universe ! conventional sectarians,[1] not knowing Thy Supreme Reality, keep excessively wallowing as they are tied to your knot of delusion.[2] They are doomed to remain lost in quarelling and discussions[3] among themselves. O Thou soothing Moonlight[4], the dispeller of fear[5] and fever[6] of embodied life ! paying obeisance to Thee, we bow with complete surrender to Thy sovereignty of Supreme Self.[7]

EXPLANATORY NOTES

1. *Māyāvādins* or *Dvaita vādins.*
2. *Māyā Granthi* is individual delusion. The other two aspects of *Māyā* are *Māyā Tattva,* where delusion resides universally and *Māyā Śakti,* the power of creating or annihilating delusion.

   The characteristic quality of *Māyā* is to create delusion everywhere and in every being.[a] One can free oneself from it when one tries to penetrate into it by making earnest enquiries. Then as *Māyā Śakti* it may help one towards realisation of the Self.
3. Dry logic of false syllogism that brings one nowhere. "The ignorant consider themselves learned ones under false ego. Those fools of low origin go in the world as blind led by another blind", says Śruti.[b]
4. Just as Moonlight (a moonlit night) soothes lovers suffering from separation so does the grace of *Parā- Śakti Sakalajananī* bestow supreme peace (*Ātma-Viśrānti)* on devotees.
5. The three principle fears; individual, natural and from other beings.
6. Mental and physical diseases of a body.
7. '*Lalitā,* the universal Mother is proclaimed (by the wise) to be the Deity of the Supreme Self'.[c] 'Beyond self there is no deity'[d] Establishing the internal conception of *Linga* (idol) worship the deity externally in physical form'[e] *Utpaladeva* puts it in a beautiful way :[f]

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[a] माया सर्वजन्तुविमोहिनी। Sva.T.

[b] अविद्यायामन्तरे वर्तमाना स्वयं धीरा पंडितं मन्यमाना: ।
दन्द्रभ्यमाणा: परियन्ति मूढा अन्धेनैव नीयमाना यथान्धा: । ।Kath. Up. II.5

[c] स्वात्मैव देवता प्रोक्ता ललिता विश्वविग्रहा। Āgama

[d] न देव: स्वात्मन: पर: । Yoga Śikhop. II.20
यजेदाध्यात्मिकं लिङ्गं यत्रलीनं चराचरम् - Mal. vij. T.

[e] अन्तलिङ्गं दृढंबुद्ध्वा बहिलिङ्गं ततोऽर्चयेत्।

[f] अन्तर्भक्तिचमत्कारचर्वणामीलितेक्षण: ।
नमो मह्यं शिवयेति पूजयन्स्यां तृणान्यपि।। *Śivas* V-15

"With my eyes closed,
Relishing the wonder of inner devotion;
May I worship even the blades of grass thus :
"Homage to Siva, my own consciousness". (Tr. C.Rhodes Bailly)

वचस्तर्कागम्यस्वरसपरमानन्दविभव-
प्रबोधाकाराय द्युतिदलित[a] नीलोत्पलरुचे ।
शिवस्याराध्याय स्तनभरविनम्राय सततं
नमो यस्मै कस्मैचन भवतु मुग्धाय महसे ।।२।।

2. *Vacastarkāgamya svarasaparamānanda vibhava-*
prabodhākārāya dyutidalita[a] *nīlotpala ruce;*
Śivasyārādhyāya stanabharavinamrāya satatam
Namo yasmai kasmaicana bhavatu mugdhāya mahase.

(O Devi !) Thou art lustrous like a blooming blue lotus[1]: Being adored by *Kāmeśvara Śiva,* Thy projecting breasts are bending with weight.[2] Thou art perceived through Thy own nectar of blissful sovereignty which is beyond the grasp of word and thought[3]. We offer uninterrupted obeisance to whosoever[4] Thou art in Thy Brilliant Beatitude That bestows supreme bliss through self-experience only.

EXPLANATORY NOTES

1. The Goddess *Parā Śakti* imparts *Saṁvit*-rays to all the objects of different colours and castes; and yet is void expanse like the blue sky. This charm is expressed in the blooming beauty of a blue lotus.
2. In the unfoldment of the manifestation, "*Śiva* the master of all accomplishments, concentrated with His supernatural power of meditation on *Śakti* and shared Her half-self with His own to emerge

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[a] Alt. reading : तुलित (*Tulita*) = equal to
द्युतिदलित—द्युतिभिः संविद्रश्मिभिर्दलिता विकासं नीता इति हरभट्टी ।

as *Ardhanārīśvara*".[a] This Divinity came to be known as *Kāmeśvara* and *Kāmeśvarī*. The inclined breast of *Kāmeśvarī* connotes Her play of the powers of knowledge and action in manifestational deliberation — *svarūpa vimarśa*.

3. The blissful sovereignty of the manifesting Goddess is supreme and cannot be an object of reflection. "The Sun does not appear there, neither do the moon and the stars; nor do these flashes of lightning shine. How can this fire? He shining, all these objects shine; through His lustre all these appear variously illumined."[b] That vastness of infinity is expressed in the deep blue colour of the sky.[c] (Formal conception of *Parā Śakti*).
4. 'Whosoever' suggests an extra-ordinary self-experience of knowing the Truth. That cannot be ascertained through another person of accomplishments. Truth is experienced by one's ownself.

लुठद्गुञ्जाहारस्तनभरनमन्मध्यलतिका-
मुदञ्चद्धर्माम्भ: कणगुणितनीलोत्पलरुचम् ।
शिवं पार्थत्राणप्रवणमृगयाकारगुणितं
शिवामन्वग्यान्तीं शवरमहमन्वेमि शवरीम् ।।३।।

3. *Luṭhad-guṅjāhārastanabharanamanmadhyalatikā-*
mudaṅcadgharmāmbhah kaṇaguṇita-nīlotpalarucam ;
Śivam Pārthatrāṇapravaṇamṛgayākāraguṇitam
Śivāmanvagyāntīm Śavaramahamanvemi śavarīm.

To save *Pārtha*[1] from his apprehended defeat *Śiva* adapted

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[a] शिवोऽपि यां समाराध्य ध्यानयोगबलेन च ।
ईश्वर: सर्वसिद्धीनामर्धनारीश्वरोऽभवत् ।। Br. Pu.

[b] न तत्र सूर्यो भाति न चन्द्रतारकं, नेमा विद्युतो भान्ति कुतोऽयमग्नि: ।
तमेव भान्तमनुभाति सर्वं, तस्य भासा सर्वमिदं विभाति ।। *Kathop* IV-15
यन्न सोमो न वा सूर्यो न शशांको न पावक: । T.A.

[c] धाम श्यामं (Refer verse 8)

Himself to the form of a hunter, full of valour.[2] Therefore, sweat drops appearing on Śiva's *dark-blue* body, characteristic of a hunter, looked like water drops on a blue-lotus. *Pārvatī,* in absolute love, followed Him in the form of a huntress. The ornament hanging in the middle of Her necklace made of *Guñja*[3] fruit was swinging between Her protruding breasts under whose weight She walked along bending Her waist. I pay obeisance to That huntress-form of *Pārvatī.*

EXPLANATORY NOTES

1. *Pārtha* is another name of the famous *Arjuna,* the third brother among the *Paṇḍavas.* He was doing penance at *Indrakīla Parvata* to propitiate Lord *Śiva* for obtaining His grace of victory in the great war of *Mahābhārata.*[a]
2. *Śiva* has the supreme valour of His five-fold glory ever within.
3. *Guñja* is the fruit from a forest shrub. It looks lovely like a red bead when ripe. *Pārvatī* as huntress had a *Guñja* necklace round Her neck as do forest women have. This warrants Her inseparable company with *Śiva.*

मिथः केशाकेशिप्रधननिधनास्तर्कघटना
बहुश्रद्धाभक्तिप्रणयविषयाश्चाप्तविधयः ।
प्रसीद प्रत्यक्षीभव गिरिसुते ! देहि शरणं
निरालम्बं चेतः परिलुठति पारिप्लवमिदम् ।।४ ।।

4. *Mithah keśākeśipradhananidhanāstarkaghaṭanā*
bahuśradhābhakti praṇayaviśayāscāptavidhayah;
Prasīda pratyakṣībhava girisute ; Dehi śaraṇam
nirālambam cetah pariluṭhati pāriplavamidam.

Debaters[1], pulling hair among themselves due to disputes, are doomed to perish. The enlightened are replete with faith, devotion and regard in their performances. O Mountain-born *Pārvatī* ! Be gracious. Give us refuge and reveal Thy True Self to us. Our mind, devoid of Thy support, rolls in the calamitous confusion of this worldliness.

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[a] For story see note 5 of verse 15 in hymn IV.

EXPLANATORY NOTES

1. 'Those engaged in disputations have no faith in the cosmic Mother *Śivā*'. 'Entangled in the net of great delusion (*Mahāmāyā)* they do not get initiation into the path of spiritual bliss'.[a]
There are many groups of sects who only stick to their traditions and do not come out for an all-round comprehension of the supreme Truth. Broadly speaking they are of four types: *Cārvāks, Śrutyantavādins, Mādhyamikas, Vijñānavādins.* Some of them are: *Pāñcarātras, Sāṅkhyas* etc. and *Vaiyakaraṇas.* The unsurpassable *Brahman* of the *Vedas* has been gracefully and correctly described in the *Śaṅkara Vedānta* or the *Upanisads.* Parallel to this, *Śiva* of the *Āgamas* has been eulogused and beautifully described in the *Kashmir Śaivism* and the *Āgama Tantra.*

शुनां वा वह्नेर्वा खगपरिषदो वा यदशनं
कदा केन क्वेति क्वचिदपि न कश्चित्कलयति।
अमुष्मिन्विश्वासं विजहिहि ममाह्नाय वपुषि
प्रपद्येथाश्चेत: सकलजननीमेव शरणम्।।५।।

5. *Śunām vā vahnervā khagapariṣado vā yadaśanam*
kadā kena kveti kvacidapi na kaṣcit kalayati;
Amuṣmin viśvāsam vijahihi mamāhnāya vapuṣi
Prapadyethāścetah sakalajananīmeva śaraṇam.

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[a] 'न भजन्ति कुतर्कज्ञा देवीं विश्वेश्वरीं शिवाम्' ।। *Devī Pu*
'माया पाशेन बद्धत्वाच्छिवदीक्षां न विन्दते' ।। *Kāmikā*

O Mind ! when the soul leaves this body, the latter is likely to serve either as food for dogs or provide relishing enjoyment for birds or become an offering to the fire. No human being knows when, where and how this may happen. Therefore, forsake forthwith your trust in this body and surrender yourself to the universal Mother.[1]

EXPLANATORY NOTES

1. *Sakalajananī* is also known as *Mahāmāyā*, the positive power of the senses directed towards the centre, the Supreme Truth.

She is *Parāśakti*, the mother of the three worlds—*Bhuh*, *Bhuvah* and *Svah* or the six great paths (*Adhvas*) classified into two groups of the speaker (*vācaka*) and the spoken (*vācya*).[a]

The concept of Cosmic Energy :ṃ
(*Māyārūpapi Śivasyabhinnā Śaktih* - मायारूपापि शिवस्याभिन्न: शक्ति:)

अनाद्यन्ताभेदप्रणयरसिकापि प्रणयिनी
शिवस्यासीर्यत्त्वं परिणयविधौ देवि ! गृहिणी।
सवित्री भूतानामपि यदुदभू: शैलतनया
तदेतत्संसारप्रणयनमहानाटकसुखम्।।६।।

6. *Aṅādyantābhedapraṇayarasikāpi praṇayinī*
Śivasyāsīryattvam pariṇayavidhao Devi ! gṛhiṇī;
Savitrī bhūtānāmapi yadudabhuh śailatanayā
Tadetat saṁsārapraṇayanamahānāṭaka sukham.

O Goddess, occupied in Thy five-fold act[1] ! even though Thou hast no beginning and no end and are fully appreciative of nonduality[2], yet, full of love, you entered into formal marriage with Śiva to become the mistress.[3] Being the progenitor of all creation

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a. cf. Explanatory Notes — No.1 of verse 15, *Laghustava*.

(Prakāśarūpā) you were born as a daughter to the Mountain-King (*Vimarśarūpā*). In the process of evolution, marked by awareness experienced within and without, this is your delight of enacting a grand drama (*Māyā- vilāsa*, the operation of cosmic energy).

EXPLANATORY NOTE

1. The five-fold act of *Parā śakti Pārvatī* refers to (i) *Sṛṣti* or manifestation, (ii) *Sthiti* or maintenance, (iii) Saṁhāra or absorption, (iv) *Pidhāna (vilaya)* or concealing the essential nature and (v) *Anugraha* or revealing the essential nature (Grace).
2. *Parā Śakti (Pārvatī)* bears unalterable attachment to *Anuttara Śiva.*
3. Also refer to verse 22 of hymn IV (*saṅkocamīcchasi yadā Girije......).*

The Supreme Reality is indescribable :

ब्रुवन्त्येके तत्त्वं भगवति ! सदन्ये विदुरस-
त्परे मातः ! प्राहुस्तव सदसदन्ये सुकवयः ।
परे नैतत्सर्वं समभिदधते देवि ! सुधिय-
स्तदेतत्त्वन्मायाविलसितमशेषं ननु शिवे ! ।।७।।

7. *Bruvantyeke tattvam Bhagavati ! sadanye vidurasat*
Pare Mātah prāhustava sadasadanye sukavayah ;
Pare naitatsarvam samabhidadhate Devi ! sudhiya-
stadetat tvanmāyāvilasitamaśeṣam nanu Śive !

O Glorious Goddess ! There are some who understand Thee as 'being' or existent' while others think that you are void or non-existent. Some other intelligent thinkers proclaim that Thou art both existent and non-existent. O Mother *Parā Śakti* ! Apart from all these there are sages[1] who hold the conviction that Thou art none of the three fallacies. O consort of *Śiva!* Indeed, all this is but manifestation of Thy delusive power (*Māyā-vilasitam*).

EXPLANATORY NOTE

1. Sages are omniscient beings. Yet even they cannot unfold That highest truth. They, however, give important hints for the intelligent to receive them well. The *Śruti* sages say : "There is nothing equal to that and not more. His *Śakti* (inseparable power) is manifold, that we have heard from the wise"[a]. *Arjuna* said to Lord *Krishna,* "O Possessor of incomparable glory ! in all the three worlds there is no one else equal to you; how can anyone be superior ?"[b] *Utpaladeva* puts it as "That throb of actual existence is beyond time and place. In essence that is the heart of the Supreme Being".[c]

The Supreme Truth, beyond doubt, is to be understood in perfect awareness of Self:

तडित्कोटिज्योतिर्द्युतिदलितषड्ग्रन्थिगहनं
प्रविष्टं स्वाधारं पुनरपि सुधावृष्टिवपुषा ।
किमप्यष्टात्रिंशत्किरणसकलीभूतमनिशं
भजे धाम श्यामं कुचभरनतं बर्बरकचम् ।।८।।

8. *Taditkoṭijyotirdhyutidalitaṣaḍgranthigahanam*
Praviṣṭam svādhāram punarapi sudhāvṛṣṭivapuṣā ;
Kimapyaṣṭātrimśat kiraṇasakalībhūtamaniśam
Bhaje dhāma śyāmam kucabharanatam barbarakacam.

The lightning lustre of millions of flashes that pierces the six *yoga* cakras[1] (or cuts the six complicated knots[2]), gets transformed into the nectar that is showered from the higher centre (*svādhāra*[3])

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a. न तत्समश्चाभ्यधिकश्च दृश्यते
पराऽस्य शक्तिर्विविधैव श्रूयते ।। *Śveta. Up.* VI -8

b. न त्वत्समोऽस्त्यभ्यधिकः कुतोऽन्यः,
लोकत्रयेऽप्यप्रतिमप्रभाव ।। Bhag. G. XI-43

c. सा स्फुरत्ता महासत्ता देशकालाविशेषिणी ।
सैषा सारतया प्रोक्ता हृदयं परमेशितुः ।। Isv. Prty. I-v-14

called *Brahmarandhra*. It flows down and enters again the basic plexus (*svādhāra*) called *Mūlādhāra*. The radiance of the awakened *Kuṇḍalinī*, absorbing the thirty-eight[4] jots of light emanating from the three luminous bodies, appears dark blue[5]. I surrender my ego, in uninterrupted obeisance to that majestic blue lustre[6] of the Goddess, which shines unique in the curled tawny hair[7] of the Mother whose breast is projected.[8]

EXPLANATORY NOTES

1. The *yogic cakras* are : *Mūlādhāra*, Svādhiṣṭhāna, *Manipūra, Anānhata, Viśudha and Ājnā*.
2. The veritable knots obstructing self-realisation are: Desire (*Kāma*), Anger (*Krodha*), Greed (*Lobha*), Delusion (*Moha*), Passion (*Mada*) and Ego (*Ahaňkāra*).
3. '*Svādhāra*' is applied to two places to complete the prose order. *Brahmarandhra* or *Ūrdhvadvādaśānta* (*Dvādaśānte Dhruvapada*) and *Mūlādhāra* or *Adhah dvādaśānta (Kulakuṇḍa)* or simply the higher and the lower powers of *Kuṇḍalinī*.
4. The thirty-eight jots of light constitute the twelve divisions of power of the sun, sixteen digits of the Moon and ten kinds of the flame of fire.
5. Blue lustre is the sign of absorption of the causal light of duality[a] as it absorbs the dual deliberation of phenomenal delusion of all lights from the Sun and other luminous objects.
6. See note 3 of verse 2.
7. 'Twany hair' represent the spreading light-rays of energy that emanate in curves of different hues.
8. The projected breasts convey the idea of I-ness and thine-ness (*Ahantedantā*) at *Sadākhya* state or simply knowledge and action as the persuasive powers of manifestation.

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[a] भेदभावकमायीयतेजोंऽशो ग्रसनाच्चतत् ।
सर्वसंहारकत्वेन कृष्णं तिमिररूपधृत् । ।
(Quoted by *Swami Lakshman Joo* in his Paňcastavī Hindi Tr.)

The ascent of *Śakti* to the state of *Śiva* :

चतुष्पत्रान्तः षड्दलभगपुटान्तस्त्रिवलय-
स्फुरद्विद्युद्वह्निद्युमणिनियुताभद्युतियुते ।
षडश्रंभित्वादौ दशदलमथ द्वादशदलं
कलाश्रं च द्व्यश्रं गतवति ! नमस्ते गिरिसुते ।।९।।

9. *Catuṣpatrāntah ṣaḍdalabhagapuṭāntastrivalaya-*
sphuradvidyudvahni dyumaṇiniyutābhadyutiyute ;
ṣaḍaśrambhittvādao daśadalamatha dvādaśadalam
kalāśram ca dvyaśram gatavati namaste girisute.

O Goddess, the *Kuṇḍalinī*[1] Power ! You throb in a sleeping mood, coiled in three circles in the hexangular figure[2] of the four petalled[3] *Mūlādhāra*, in the cavity of pudendum, with dormant beaming power like that of a million suns, fire or lightning. At the time of awakening you first dart with a shriek through the six-petalled lotus of *Svādhiṣṭhāna*, nearby. Then piercing through the ten-petalled lotus of *Manipura* at the navel, twelve-petalled lotus at the *Anāhata* in the heart, sixteen-petalled lotus at the *Viśudha* in the throat you sharply enter the two-petalled lotus of *Ajnā cakra*, the place between the eye-brows. Obeisance to Thee while entering there.[4]

EXPLANATORY NOTES

1. *Kuṇḍalinī* stands for the first-born cosmic Energy.[a]
2. Three apexes of one triangle in the hexagon at the *Mūlādhāra* represent the powers of desire (*icchā*), perception (*Jñāna*) and action *(Kriyā)*[b] in the *Śiva trikoṇa*. The apexes of the other triangle stand for their objective functions in the *Śakti-trikoṇa*.

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a. अहमस्मि प्रथमजा ऋतस्येति । Taiti. Up. III-x-6

b. मूलाधारे त्रिकोणाख्ये इच्छाज्ञानक्रियात्मके । Rud. ya T. Pa. 27, Ślo.53

3. In yogic parlance these are called the spokes of a wheel, not the petals of a lotus. This is a traditional secret to be learnt from a wise preceptor.
4. 'There' refers to *Brahmarandhra,* the gateway of *Sahasrāra,* where the *Jīva-prāṇa* gets merged into the Infinite Divine Self-*Parā Sakti.* This is called *Lalanā Cakra,* where the *yogī* enters on being rid of body, mind and word. *Sahasrāra* is also called Mount *Kailāśa,* at the foot of which the *Kuṇḍalinī* resides. She is addressed as the daughter of the Mountain — *Girisutā* or *Pārvatī* for the same reason.

कुलं केचित्प्राहुर्वपुरकुलमन्ये तव बुधा:
परे तत्सम्भेदं समभिदधते कौलमपरे ।
चतुर्णामप्येषामुपरि किमपि प्राहुरपरे
महामाये! तत्त्वं तव कथममी निश्चिनुमहे ।।१० ।।

10. *Kulam kecitprāhurvapurakulamanye tava budhāh*
pare tatsambhedam samabhidadhate kaulamapare ;
caturṇāmapyeṣāmupari kimapi prāhurapare
Mahāmāye ! tattvam tava kathamamī niścinumahe.

O *Mahāmāyā,* the self-dependent power of creating the illusion of duality ! There are some[1] who name Thee *Kula (Śakti).* Some wiser ones[2] consider Thee to be *Akula (Śiva).* Still others[3] proclaim Thee to be *Kula-Akula* (manifest and unmanifest) both. Some others[4] there are who believe Thee to be the deity of *Kaulas* (followers of the left hand path). But there are other men of wisdom[5] above the four categories of thinkers, who hold Thee to be unique and indescribable. How then can we grasp with certainty the Reality Thou art!

EXPLANATORY NOTES

1. The knowers of *Kula-Āgama* or worshippers of *Śakti*[a] know the goddess to be immanent (*Viśvamaya*).
2. The knowers of *Akula Tantras* or worshippers of *Śiva*[b], know the Supreme Deity to be transcendent *(Viśvottīrṇa)*.
3. The knowers of *Trika Darśana* and the like understand the Reality to be *Śiva* and *Śakti*[c] (*Akula-Kula*) facing each other (i.e. transcendence and immanence).
4. The followers of *Pratyabhijñā Darśana* believe the Truth to be the supreme poise[d] of I-consciousness.
5. The few wise, other than the above four groups of believers, hold firmly that *Parā Śakti* is *Anākhya,* the nameless monistic mystery[e]; what is for inner realisation and does not admit of exposition in words.

How the attributive and attributing world is reduced to nothingness for the devotees who take refuge in the Divine Mother :

षडध्वारण्यानीं प्रलयरविकोटिप्रतिरुचा
रुचा भस्मीकृत्य स्वपदकमलप्रह्वशिरसाम् ।
वितन्वानः शैवं किमपि वपुरिन्दीवररुचिः
कुचाभ्यामानम्रः शिवपुरुषकारो विजयते ।।११।।

11. *Ṣaḍadhvāraṇyānīm pralyaravikoṭipratirucā*
rucā bhasmīkṛtya svapada kamalaprahvaśirasām:
vitanvānah śaivam kimapi vapurindīvararucih

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[a] कुलं शक्तिरिति प्रोक्तम् T.

[b] अकुलं शिव उच्यते । ibid.

[c] कुलेऽकुलस्य सम्बन्धः कौलमित्यभिधीयते ।

[d] प्रकाशस्यात्मविश्रान्तिरहम्भावो हि कीर्तितः । Aja. Si. 22

[e] प्रकाशलक्षणं महा कौलम् । T.

kucābhyāmānamraḥ śivapuruśakāro vijayate.

Having burnt the six-pathed forest[1], the six means of bringing about duality of the world, with the blaze of destructive fire equal to bright flame of ten million suns[2], That valorous act of revealing the indescribable Blissful Self[3] to the devotees, who bow their head humbly down at the lotus feet[4] of the Deity, is victorious. That valour of Śiva (*Śivapurusakāra*) being of opening and shrinking nature[5] like the blue lotus (*indīvara*) is spread by Her *(Parā Śakti)* from Śiva to Pṛthvī) as represented by Her protruding breasts which stand for the two essential powers of knowledge and activity.

EXPLANATORY NOTES

1. *Ṣaḍādhva,* the six paths, compared here to knotty dense forests, are to be crossed to attain freedom of the non-dual Supreme Self. These are *Varṇādhvā, mantrādhvā, padādhvā, kalādhvā, tattvādvā* and *bhuvanādhvā* or *Mūlādhāra, Svādhisthāna, Manipura, Anāhata, Viśūdha* and *Ājnā.* These are burnt to ashes by the rising of awakened *Kuṇḍalinī* fire which is said to be like *Pralayāgni. Bodha-Kuṇḍalinī* covers the *adhvas* and *Prāṇa-kuṇḍalinī* pierces the *cakras.* In their subjective-objective aspects they are twelve knots of forests.

   Some others understand these knots to be the twelve *mātrās* of *praṇava* which are : *a, u, m, bindu, ardhacandra, nirodhi, nāda, nādānta, śakti, vyāpinī, samanā* and the twelfth *unmanā* which is the seat of the venerable *parā,* and which is ever above the *urdhva-Kuṇḍalinī.*

2. *Pralayaravikoṭīpratirucā.*

3. *Śaivam* [a] — the equipoise of *Śiva* and *Śakti.*

4. Lotus Feet of the Deity refer to *Prakāśa* and *Vimarśa* aspects in fulness with which the *yogī*- devotee has merged himself.

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[a] शिवश्च शिवा च शिवौ तयोः शिवयोरिदं शैवं
शिवशक्तिसामरस्यानन्दचमत्कारनिर्भरम् । *Harabhaṭṭi* vol.III p.33

5. See notes 2 and 3 of verse 2.

Kaulikī[1] way of the process of dissolution (*grasana yukti*) of elemental universe into the transcendental Supreme Bliss through variation of grace (*Śaktipāta vicitratā):*

प्रकाशानन्दाभ्यामविदितचरीं मध्यपदवीं
प्रविश्यैतद्द्वन्द्वं रविशशिसमाख्यं कवलयन् ।
प्रविश्योर्ध्वं नादं लयदहनभस्मीकृतकुल:
प्रसादात्ते जन्तु: शिवमकुलमम्ब ! प्रविशति ।।१२।।

12. *Prakāśānandābhyāmaviditacarīm madhyapadavīm*
praviśyaitaddvandvam raviśaśisamākhyam kavalayan ;
praviśyordhvam nādam layadahana bhasmī kṛtakulah
prasādātte Jantuh śivamakulamamba ! praviśati.

O Mother *Parā-Kuṇḍalinī*[2] ! A lucky devotee, swallowing this duality of the Sun and the Moon[3], which appear as egress and ingress of breath, enters the middle path, *suṣumṇā*[4] by absorption within itself of the wonderous light and bliss or consciousness (*Prakāśa* and *Ānanda* or *vimarśa*)[5] in one sparkling light that remained unknown for long.[6]

In this way, reducing the dualistic world of manifestation (*Kula*) to ashes with the mind-dissolving fire of absorption[7] he finds entrance to the supreme I-consciousness, the ultimate limit of *Jñānaśakti* called *nāda*.

Then, with the sublime power of Thy intense grace, (O Mother!) the devotee-*yogī* merges spontaneously[8] into the entirety of the transcendent *Śiva* called *akula-dhāma.*[9]

EXPLANATORY NOTES

1. *Kaulikī Śakti* is the deity who resides in the heart[a] (i.e. consciousness). She is the Śakti who is the chief source of the entire manifestation and presides over it Herself.[b] "*Kaulikī* is one who, though immanent in all manifestation (subjects and objects) is herself *akula* i.e. transcends it"[c].
2. Three forms of *Kuṇḍalinī* are hinted at in the verse itself corresponding to three types of grace in the ascending order:
   - i. *Adah Kuṇḍalinī,* the power of primordial existence, lying dormant at the *Mūlādhāra,* the hollow space of air between the anus and the penis. It is the cosmic power that underlies all organic and inorganic matter.
   - ii. *Ūrdhva Kuṇḍalinī* has the entrance at the *Brahmarandhra.* It is the place of the union of *Śiva-Śakti* at the Ājnā Cakra, between the two eye-brows.
   - iii. *Parā-Kuṇḍalinī* is the transcendent state of *Para-Śiva.* In human yogic body it is recognized as Mount *KailāśaṃSahasrāra* and beyond.
3. The Sun and the Moon refer to *Prāṇa (outgong breath)* and *apāna* (incoming breath). These hold the causal process of duality or *Jīvahood.* Because of giving heat *Prāṇa* refers to *Sūrya-nāḍī* while *apāna* refers to *Candra - nāḍī,* which gives delightful cool.
4. With their mutual action the fire of spiritual power is produced in *suṣumnā nāḍī.*

   "The *nāḍīs, Īḍā* and *Piṅgalā,* cross the central column from one side to the other and make a three - fold knot with *Suṣumnā* called

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[a] "*Hṛdaya* or heart in *Śaivāgama* refers to that centre or *madhyadhāma* from which all the five sensory activities or *Jñānendriyas* proceed and to which they return. In yogic parlance, it is known as *Suṣumnā*".

(Tr. Jaidev Singh)

[b] हृदयस्था तु या शक्तिः कौलिकी कुलनायिका । *P. Trī* 2

[c] कुले भवा अकुलरूपा कौलिकी ।

Quoted from *P. Trī* (Tr. Jaidev Singh p.62) *trivenī.*

Īḍā flows through the left nostril and piṅgalā runs through the right nostril. Suṣumnā is the most important *nāḍī*. It is known as *Brahma-nāḍī*. This is a fine channel that runs along the centre of the spinal cord from its base, *mūlādhāra cakra* upto *brahmarandhra*. When the *Cakras* have been purified by a regular course of *prāṇāyāma*[a] the breath easily forces itself into the mouth of *suṣumnā nāḍī* and enters it. When the breath flows through *suṣumnā*, the mind becomes steady".[b]

5. Śiva and *Śakti* are not two separate realities, but only aspects, *prakāśa* and *vimarśa* aspects of the one Reality ; and their union is a sort of androgynous union. This union bespeaks the expression of 'a' *kalā* of *Anuttara*. *Prakāśa* and *Vimarśa* constitute the bipolar process of the eternal Supreme Reality. *Vimarśa* is called *ānanda* because it unfolds the supreme Beatitude.
6. The spiritual experience remained dormant or forgotten due to ignorance brought about by *nirodha śakti* of *māyā* causing ignorance that involved *Jīva* in the cycle of birth and death for long i.e. numberless *Janmas*.
7. This absorption, in yogic parlance, is called '*laya yoga*' or '*grasana-yukti*' in the successful *sādhanā* (practice) of which one has the experience "I am *Śiva*" or "I am *Brahman*".
8. No human effort can bring about *śāmbhavopāya*. This state comes spontaneously through grace and one may be led to this experience through one's inner development of purity and passive attention.
9. *Akula* is *Bhairava*, the transcendental energy. It contains *Kula* as 'a' contains all the other phonemes.

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[a] By *prāñāyāma* is meant the special internal *prāṇāyāma* called *praśānta kumbhaka*, which may be taught to a deserving seeker only by an adept preceptor. (Refer to *Śiva Sūtra Vimarśa* by the author : *Sūtra* III-5 p.30)

[b] *Yoga Āsana* by *Swāmī Śivananda Saraswati* pp. III-12.

The Supreme Goddess unlike other deities bestows bliss like the lustrous creeper of *Indra's* Paradise :

प्रिङ्गुश्यामाङ्गीमरुणतरवासः किसलयां
समुन्मीलन्मुक्ताफलबहुलनेपथ्यकुसुमाम् ।
स्तनद्वन्द्वस्फारस्तवकनमितां कल्पलतिकां
सकृद्ध्यायन्तस्त्वां दधति शिवचिन्तामणिपदम् । ।१३ । ।

13. *priyaṅguśyāmāṅgīmaruṇataravāsah kisalayām*
samunmīlanmuktāphalabahulanepathyakusumām ;
stanadvandvasphārastabakanamitām kalpalatikām
sakṛd dhyāyantastvām dadhati śivacintāmaṇipadam.

(O Mother !) Because Thou grantest the desired fruit (both *bhoga* and *mokṣa* types) Thy form is compared to the brilliant creeper whose face and limbs are dark-blue like the boughs of *priyaṅgu* creeper[1], Thy divine red robes are like its leaves, bright bunches of pearls are the fruit, different dresses of magnificence are the sprouting flowers and the two projecting youthful breasts representing knowledge and action are the fruitful clusters of flowers of this wish-fulfilling creeper. To devotees who fix their mind with constant and perfect attention on this form of Thine, Thou bestowest the *cintāmaṇi* (state) of Thy Supreme Bliss.

EXPLANATORY NOTES

1. *Priyaṅgu* is the name of a creeper, said to put forth blossoms when a woman touches it. Its limbs and fruit are dark blue, which represent the infinite vastness of *Parāśakti*.

The Divine Mother's lap is the soul's ultimate resting place beyond the changeful course of the universe :

षडाधारावर्तैरपरिमितमन्त्रोर्मिपटलै-
श्चलन्मुद्राफेनैर्बहुविधलसद्दैवतझषैः ।
क्रमस्रोतोभिस्त्वं वहसि परनादामृतनदीं
भवानि ! प्रत्यग्रा शिवचिदमृताब्धिप्रणयिणी ।।१४।।

14. *ṣaḍādhārāvartai' raparimitamantrormipaṭalai-*
ścalanmudrāphenairbahuvidhalasaddaivatajhaṣaih;
kramasrotobhistvam vahasi paranādāmṛtanadīm
bhavāni ! pratyagrā śivacidamṛtābdhipraṇayaṇī.

O *Pārvatī*, the Mother of beingness ! you hold the nectarean stream of the Supreme I-consciousness in the cosmic sound that flows ever anew.

Whirlpools of this stream are compared to six *Ādhāra Cakras*[1], its endless series of waves to numerous *mantras*[2], countless shapes of foam to *yoga mudrās*[3], different kinds of functional deities[4] (or *Indriyas)* to its alligators and the regular spiritual practice[5] (following tradition) to its flow. (Ultimately) this stream (of nectar) flows into the ever fresh ambrosial ocean of *Śiva*-consciousness.

EXPLANATORY NOTES

1. Location of the six *Ādhāra Cakras,* as given in the *śāstra* [a] are:
   i. *Naḍī Cakra* at *Mūlādhāra*
   ii. *Māyā Cakra* at navel
   iii. *Yogī Cakra* at heart.
   iv. *Bhedana Cakra* at the palate or *Lumbikā,*

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[a] ------ ------- षट्चक्रमधुनोच्यते ।
जन्माख्ये नाडिचक्रन्तु नाभौ मायाख्यमुच्यते ।।
हृदिस्थं योगिचक्रं तु तालुस्थं भेदनं स्मृतम् ।
बिन्दुस्थं दीप्तिचक्रं तु नादस्थं शान्तमुच्यते ।।

  v. *Dipti Cakra* between the two eyebrows (*Bhrumadya*),
  vi. *Śānta Cakra* at *Nāda* or *Brahmarandhra*.

2. Refer to verse 19 of stava I.
3. *Mudrās* are certain positions of fingres or *Āsanas* practised in devotion or religious worship, like *Yoga Mudrā, Khecarī Mudrā, Karaṅkinī* etc. The practice of only *Mudrās* without devotion is of no avail. Such *Mudrās* prove to be empty acts like foam.
4. By *Devatās* is meant functional deities who only obstruct the spiritual path. They are of enormous powers like alligators. But they cannot live outside the nectarean stream. They are to be kept under control and tamed towards being useful in removing the impurities. In contextual sense organs (*indriyas)* are considered to be deities of such type, being agencies of distraction.
5. *Kramasrotah*--channels of regular spiritual practice conforming to rigid traditions only.

महीपाथोवह्निश्वसनवियदात्मेन्दुरविभि-
र्वपुर्भिर्ग्रस्तांशैरपि तव कियानम्ब ! महिमा ।
अमून्यालोक्यन्ते भगवति ! न कुत्राप्यणुतरा-
मवस्थां प्राप्तानि त्वयि तु परमव्योमवपुषि ।।१५ ।।

15. *Mahīpāthovahniśvasanaviyadātmenduravibhih*
vapurbhirgrastāṁśairapi tava kiyānamba ! mahimā.;
amūnyālokyante bhagavati ! na kutrāpyanutarā-
mavasthām prāptāni tvayi tu paramavyomavapuṣi.

O Self-dependent Goddess ! Earth, water, fire, air, ether, *Jīvātmā (pramāta)*, moon (*prameya*) and Sun (*pramāṇa)* have enveloped the whole range of activity in the universe. How great is Thy glory with these expansions in eight forms called *Aṣtamūrti.*[1] Nobody can measure it. Thy glory is still so great that these sheathing agencies are so small in the sky of Thy Supreme vastness (Infinity) that not a trace of these is found there.[2]

EXPLANATORY NOTES

1. '*Aṣṭamūrti*' is an epithet for *Śiva*. At the beginning of creation in the first of the fourteen successive progenitors of the earthṃ*Svayambhūh Manu*—*Brahmā* created a son *(Kumāra)* named *Nilalohita*. While the boy was crying for want of form, "*Brahmā* gave him eight appellations ṃthe material of the five elements and their patron the Sun and the Moon. The boy entered these and was called *Aṣṭamūrti Śiva* who in reality is inseparable from *Aṣṭamūrti Śakti*".[a] This is described in detail in *Brahmāṇda Purāṇa* (*Anuśwaṅga pada*, 10th chapter).

   A similar description is given by Lord *Krishna* about His insentient and sentient nature in the *Bhagavad Gītā*.[b] It explains the way of the sustaining life-principle in the universe. This is to describe the immanence of *Parā Śakti*.

2. That Infinite vastness of *Parāśakti* in transcendence is hinted at by *Rājā Kulaśekhara*: "Victory be to the Supreme Joy of Thine on realisation of which this earth appears as a dust particle, water like a tiny drop, fire like a minute spark, air just a breath and sky a subtle hole. Śiva and *Brahmā* appear then like insects. Victory to Thee".[c]

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a. पञ्चभूतानि चन्द्रार्कावात्मेति मुनिपुङ्गवा:
मूर्तिरष्टौ शिवस्याहुर्देवदेवस्य शूलिन: ।।
आत्मा तस्याष्टमीमूर्तिर्यजमनाह्वय: पर: । Li Pu XII-42

b. See Chapter VII Ślokas 4, 5. भूमिरापोनलोवायु:०

c. पृथ्वीरेणुरणु: पयांसि कणिका फल्गु: स्फुलिङ्गो लघु-
स्तेजो नि:श्वसनं मरुत्तनुतरं रन्ध्रं सुसूक्ष्मं नभ: ।
क्षुद्रा रुद्रपितामहप्रभृतय: कीटा: समस्ता सुरा:
दृष्टे यत्र स तावको विजयते भूमावधूतावधि: ।। Mm. 13

Except by the grace of *Parā śakti* even renunciation cannot confer *Mokṣa:ṃ*

मनुष्यास्तिर्यञ्चो मरुत इति लोकत्रयमिदं
भवाम्भोधौमग्नं त्रिगुणलहरीकोटिलुठितम् ।
कटाक्षश्चेदत्र क्वचनतव मात: ! करुणया
शरीरी सद्योऽयं व्रजति परमानन्दतनुताम् । ।१६ । ।

16. *manuṣyāstiryañco maruta iti lokatrayamidam*
bhavāmbhodhaomagnum triguṇa laharīkoṭi luṭhitam;
kaṭākṣaścedatra kvacana tava mātah ! karuṇayā
śarirī sadyoyam vrajati paramānandatanutām.

O Mother ! Without the right energy the creatures of the three worlds — human beings (*manuṣya*), irrational birds and beasts[1] (*tiryañca*) and demigods (*Marut)ṃ* wallow in the depths of Thy ocean of existence, tossed by their three inherent qualities *(Sattva, Rajas* and *Tamas* guṇas*)*. But Thy compassionate look of favour at an embodied soul grants him instant[2] Supreme Bliss of self-realization.

EXPLANATORY NOTES

1. The grace of the Divine Mother is unconditional. It descends on any creature at any time at any place. Study the episodes of (i) the elephant in *Gajendramokṣa, (ii) Ajāmila, (iii) Ganika* etc. in the *Bhāgvata Mahāpurāṇa.*
2. Instant Supreme Bliss may also be attained either (i) by following the science of forced meditation[a]ṃ *Hathapāka Vidhi;* or (ii) when all doubts get removed and perfect attention persists to receive the revelation.[b] (iii) When all tossing of the mind ends and the mind

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[a] सद्य: हठशक्तिपातसमकालमेव ।

[b] विकल्पहानेनैकाग्र्यात्क्रमेणेश्वरतापदम् । Prat iv.i.

becomes steady for entering the Supreme state.[a] (iv) By the intense compassion of the Supreme Śakti for the devotee in a revelation of 'rising from above to below', as advocated in the *Yogini* Sūtra.[b]

Different names of praise for the Mother of the universe :

कलां प्रज्ञामाद्यां समयमनुभूतिं समरसां
गुरुं पारम्पर्यं विनयमुपदेशं शिवकथाम् ।
प्रमाणं निर्वाणं परममतिभूतिं परगुहां
विधिं विद्यामाहुः सकलजननीमेव मुनयः ।।१७।।

17. *kalām prajñāmādyām samayamanubhūtim samarasām*
gurum pāramparyam vinayamupadeśam śiva kathām;
pramāṇam nirvāṇam paramamatibhūtim paraguhām
vidhim vidyāmāhuh sakalajananīmeva munayah.

Sakalajananī, the Mother of the universe, is praised with different names by contemplative sages[c] according to their level of understanding as:

Kalā--the power of *anāśrita Para śakti(Anāśrita Śiva)*, beginning to take to (or predominate through) Her action aspect.

Who, by Her own free will, paints the wonderful picture of the universe as if through magic mirror, without taking the support of

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a. यदा क्षोभः प्रलीयेत तदा स्यात् परमं पदम् । Sp. Ka. I-9

b. महासाहसवृत्त्या स्वरूपलाभः ।। *Vāt Sū* I

See commentary on this *Sūtra* in the 'Awakening of Supreme Consciousness' by the author.

c. Those engrossed in the deliberation of Supreme consciousness -- *Pūrnāhantā Vimarśa*..

a screen.[a] Again, by one who enjoys the five fold act of creation, preservation etc.

The first of the fifteen digits of evolution, called the sixteenth— *ṣodaśakalā,* the digit of Bliss.[b]

Also called *Amākalā,* the digit of nectar.

Ādyāmprajñām—the source-power of self-dependent mystery as wisdom. This is unstained universal consciousness that is called *Anuttara.*[c]

Samayamṃ Perfect equipoise of *Śiva-Śakti*. Or, Secret doctrine of the union of Śiva and Śakti in which the yogi *tastes Brahmāmṛtarasa*[d], the juice of universal self, pervading the inside and the outside.

Samarasānubhūtimṃ Eternally established externally and internally in *Anuttara* or *Akula,* the supreme transcendence into which I-ness and this-ness totally merge.

*Gurumṃ*The pivotal point of concentration which is the self-revealing favour of *Parā śakti.*

*Pāramparyāmṃ*Traditional line of preceptors who have followed the right doctrine and impart spiritual knowledge called *Kulavidyā* to deserving disciples.

*Vinayamṃ*Natural adherence to (*cidānanda*) awareness of Bliss experienced by *Brāhmans*[e], those who know the Supreme,[f] or the *Mantra śāstras.*

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a. निरुपादानसम्भारमभित्तावेव तन्वते।
जगच्चित्रं नमस्तस्मै कलाश्लाघ्याय शूलिने।। St. Cin.
स्वेच्छया स्वभितौ विश्वमुन्मीलयति। *Pr. Hṛ Sūtra* 2

b. पुरुषे षोडशकले तामाहुरमृतां कलाम्।

c. अनन्यापेक्षिता यास्य विश्वात्मत्वं प्रति प्रभोः।
तां परां प्रतिभां देवीं संगिरन्ते ह्यनुत्तराम् ।।६६।। *Tantraloka Ah.* iii

d. रसो वै सः, रसं ह्येवायं लब्ध्वानन्दी भवति। *Tait Up.* II-7

e. Humility is the natural quality of the learned --
विप्राणां विनयो ह्येष शमः प्राकृत उच्यते। *Gaudapāda*

f. ब्रह्म जानाति ब्राह्मणः । Śruti.
स्वरूपप्रथनं हि सः T.A.
स्वशक्त्यभिव्यक्तता मोक्षः Par. Sa. Co.

Upadeśam~Essence of the three means of self-realisationṃ *Śāmbhavopāya, Śāktopāya* and *Āṇavopāya*—the secret of the union of *Jīva* with Śiva.

Śivakathā ~ Supreme knowledge of Self, which is the heart of *Bhairava*. In his deliberation on *Śiva the* yogī is always aware of the Supreme Self[a] even when engaged in conversation.

Pramānam~Direct perception of Truth which does not need any agency to prove it. It is self contained and full in all respects.[b] By whom can the supreme knower be known! says the *Upaniṣad.*[c]

Nirvāṇam~Complete expansion of the supreme self ; that is liberation.[d]

Paramamanubhūtim~She who is above the eight *(siddhis)* — accomplishments of *māyic* world and resplendent with the supremacy of non-dual consciousness.

Paraguhā~the cave of *kāmeśvara* or the inner apartments of Supreme, pure and perfect love.[e]

Note : An alternate meaning of the above two names is also explained by *Harabhaṭṭa* as one name of *Parā-Śakti, Paramamatibhūtim paraguhām*. In that case supreme accomplishments of monistic nature are referred to in original.[f]

Vidim~Divine encouragement of inspirationṃ*codanā.*

Vidyā~Supreme knowledge of monistic self as given by the *śruti* or the *Anuttara Tantra.*

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[a] कथा जपः । Ś Su III-27

[b] तस्य देवादिदेवस्य परापेक्षा न विद्यते। *Śri Kāmikā*

[c] विज्ञातारमरे केन विजानीयात् । *Brah. Up.* II-iv-14

[d] मोक्षो हि नाम नैवान्यः स्वरूप प्रथनं हि सः । *Pa. Sa. Co.*

[e] पुरारातेरन्तःपुरमसीत्यादि । *Śankarācārya*

[f] सकलपदार्थान्तर्भावसामर्थ्यमणिमा, अशोषवस्तुव्यक्त्वं महिमा, भेदप्रथात्म-गौरवव्युदासो लघिमा, स्वतन्त्रचिन्मयपूर्णाहंभावविश्रान्तिलाभः प्राप्तिः, वैश्वात्म्यविलासविस्फुरणं प्राकाम्यम्, अनवच्छिन्नैश्वर्यशालित्वमीशित्वम् विम्रष्ट्वत्वेन सर्वसहिष्णुता वशित्वम्, पूर्णाहन्ताभावना यत्र कामावसायित्वमितिहरभट्टी ।

How a *yogī* traverses with strenuous efforts the super centres of spiritual self and enjoys the Supreme Juice of Bliss:

प्रलीने शब्दौघे तदनु विरते बिन्दुविभवे
ततस्तत्त्वे चाष्टध्वनि[a]वपुरुपाधिन्युपरते ।
श्रिते शाक्ते पर्वण्यनुकलितचिन्मात्र गहनां
स्वसंवित्तिं योगी रसयति शिवाख्यां परतनुम् ।।१८।।

18. *pralīne śabdaughe tadanu virate bindu vibhave*
tatastattve cāṣṭadhvani[a]*vapurupādhinyuparate ;*
śrite śākte parvaṇyanukalita cinmātragahanām
svasaṃvittim yogī rasayati śivākhyām paratanum.

During earnest *sādhanā* done with intense devotion a *yogī* experiences hearing of ten kinds of sound[1] in the inner self. Each preceding sound gets absorbed into the one following it till ultimately merges into the tenth. Then the *yogī* perceives a mass of effulgence called *Bindu-Vibhava* (multihued centre of brightness). After this subsides, eight forms of divine sound[2] (*anāhata*) are experienced at the central support, heart. When this sound ceases (after one merges into the other) the *yogī* reaches the trichotomic seat of *Parāśakti*, constituting *Śakti*, *Vyāpinī* and *Samanā*. It is after this that the fortunate *yogī* experiences that self-consciousness *unmanā* which is full with deliberation on the supreme blissful Self[3]. That is the highest truth regarding sovereignty of the Goddess.

EXPLANATORY NOTES

1. *Parā Vāk* in deliberation as *Nāda*, rises as *paśyantī*, *madhyamā* and *vaikharī* at heart, throat and mouth respectively. Each of these again expands in three forms- gross, subtle and subtler — making the

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[a] ध्वनिभिरनुपाधिन्युपरते इति पाठान्तरम् ।

total nine.[a] The basic sound of these nine is the tenth, called *parā vāk* which is supreme and only appears divided.

2. The unbeaten sound of universal tune is called *Anāhata* which is said to be of eight types:[b] cry (in general); shout; sound like that of a conch; sound like note of birds or of a musical instrument ; burst (impression produced on mind on hearing) ; echo; note ; or tune; murmuring sound like buzzing of bees and shaking or trembling sound.
3. Cf. Research Note 1, Verse 22, Carcastava II.

Whatever may happen, devotees want to remain always absorbed in devotion to the self-perceptive *Parā* Śakti ;

परानन्दाकारां निरवधिशिवैश्वर्यवपुषं
निराकारज्ञान [c]प्रकृतिमपरिच्छिन्नकरुणाम् ।
सवित्रीं लोका[d]नां निरतिशयधामास्पदपदां
भवो वा मोक्षो वा भवतु भवतीमेवभजताम् । ।१९ । ।

19. *parānandākārām niravadhiśivaiśvaryavapuṣam*
nirākārajñāna[c]prakṛtimaparicchinnakarunām;
savitrīm lokā[d]nām niratiśayadhāmāspadapadām
bhavo vā mokṣo vā bhavatu bhavatīmeva bhajatām.

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a. नदते दशधा सा तु दिव्यानन्दप्रदायिका ।
चिनी तु प्रथम: शब्द: चिञ्चिनी तु द्वितीयक: ।
चीरवाकी तृतीयस्तु शंख शब्दश्चतुर्थक: ।
तन्त्री घोष: पंचमस्तु षष्ठो वंशरवस्तथा ।
सप्तम: कांस्यतालस्तु मेघशब्दोष्टमस्तथा ।
नवमो दावनिर्घोषो दशमो दुन्दुभिस्वत: । । इति T.A.-V.Ah.Śl.100

b. घोषो नाद: स्वन: शब्द: स्फोटाख्यो ध्वनिरेव च ।
झंकारो धुक्कृतिश्चैव अष्टधानाहत: स्मृत: । । Svac-T.11,6.

c. प्रकृतिमनवच्छिन्न करुणाम् इति पाठ०

d. Alternate reading : *bhūtānām* (भूतानाम्)

Those who constantly adore Thee (O Mother !)
as the unhindered supreme joy[1] of self-perception,
as the appearance of unlimited supremacy[2] of *Śiva,*
as the formless transcendence[3],
as the basic cause (*prakṛti),*
as the ceaseless surprise of the admiring devotees,
as the creatrix of the (three) worlds[4],
and as the silent[5] all-pervading state of *Brahman;.*

whether they have the pleasures of this world or the final emancipation is immaterial for them.[6]

EXPLANTORY NOTES

1. It is not *Ātmānanda*— joy limited to self, but it is *Pūrṇānanda* or *Jagadānanda,* surpassing the preceding six spiritual joys (*Ṣaḍānanda).* *Abhinavagupta* explains it as revealed to him by his preceptor *Śambhunātha,* "Where there is no kind of obstruction (in any circumstance), which is the universal throb, which is ever filled with unbeaten sound of the bliss of consciousness and where there is no room for any special interest etc. that is the true Joy *(Jagadānanda)* as conveyed to me by my *Śambhu".*[a] The *Śruti* says that it is this Supreme Joy a negligible fraction of which keeps all the creatures live.[b] *Utpaladeva* sang the same tune.[c]
2. Unlimited supremacy of *Śiva* is all-pervading, beyond time and instant. It does not wait for a turn of fate.
3. Surpassing the knowledge of I-ness and this-ness.
4. By worlds it may mean the famous six paths of worldlinessṃ *Ṣaḍādhva.*

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a. यत्र कोऽपि व्यवच्छेदो नास्ति यद्विश्वतः स्फुरत्।
यदनाहतसंवित्तिपरमानन्दब्रहितम्।।
यत्रास्ति भावनादीनां न मुख्या कापि संगतिः।
तदेवजगदानन्दमस्मभ्यं शम्भुरूचिवान्।। *T.A.V-51-52*

b. एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति।

c. दुःखान्यपि सुखायन्ते विषमप्यमृतायते।
मोक्षायते च संसारो यत्र मार्गः स शांकरः।। *Śivas. xx-12*

5. *Anuttara,* where there is no question, no answer.
6. *Utpala* utters the same in a prayer.[a]

Those who practise *Laya-cintana* for knowing the Truth about Thee are adorable indeed !

जगत्काये कृत्वा तमपि हृदये तच्च पुरुषे
पुमांसं बिन्दुस्थं तमपि परनादाख्यगहने ।
तदेतज्ज्ञानाख्ये तदपि परमानन्दविभवे
महाव्योमाकारे ! त्वदनुभवशीलो विजयते ।।२०।।

20. *Jagatkāye kṛtvā tamapi hṛdaye taccapuruṣe*
pumāṁsambindustham tamapi paranādākhyagahane ;
tadetatjñānākhye tadapi paramānanda vibhave
mahāvyomākāre tvadanubhavaśīlo vijayate.

(O Sovereign Power of remote and proximate universe -- *Parāparamayi!)* one, who derives knowledge about Thee from personal observation (*anubhavaśīla*), is indeed endowed with victory, for he cognizes Thee after undergoing introspective practices *(layacintanābhyāsa)* as recorded hereunder:

Splitting this elemental universe into five rudimentary parts that the body consists of,[1] he serially merges one into the other of increased capacity [2] and finally places the residue in the heart, the centre of concentration. Then he merges it in *Puruṣa,* the finite and limited experiencer of accurate conception (*Pramāta*) .; *Puruṣa* in *Bindu,* the unattributed (*nirupādhik*) centre of brightness; (*paraprakāśātmaka-) Bindu into paranāda,* the deep (in all senses) reflection of I-consciousness and that in the exalted joy of the knowledge of the Supreme spirit (essence). Finally he rests in that most excellent self-effulgence, *Anuttara.*

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a. जीवितं मृतमथान्यदस्तु मे । *Śivas.* Xiii-3

EXPLANATORY NOTES

1. What is in *Brahmāṇḍa,* the universe, is in *Pinḍāṇḍa,* the mortal body.[a] The rudimentary parts of a body are earth, water, fire, air and either.
2. Each following element is ten times bigger than the preceding one "Splitting the elements of the body or universe each is to be mentally merged in the other and in the end this meditation reveals the highest".[b]

   Such meditation regarding the *Bhuvanāḍhvā* also can be practised by thinking serially and merging the gross into the subtle till in the end mind merges into the Supreme spirit".[c]

   There are similar methods of *layacintana* given in *Adhyātma Rāmāyaṇa* [d] and *Yogavāsiṣṭha.*[e]

For realizing the Supreme (as hinted above) the Goddess is praised with different names of addressing Her to be pleased to confer *devotion :*

विधे विद्ये वेद्ये विविधसमये वेदजननि!
विचित्रे विश्वाद्ये विनयसुलभे वेदगुलिके ।
शिवाज्ञे शीलस्थे[f] शिवपदवदान्ये शिवनिधे
शिवे मातर्मह्यं त्वयि वितर भक्तिं निरुपमाम् ।।२१।।

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a. यथाण्डे तथा पिण्डे अथवा यदन्तर्तद्बहिः ।
b. स्वदेहे जगतो वापि सूक्ष्मसूक्ष्मतराणि च ।
तत्त्वानि यातानि लयं ध्यात्वान्ते व्यज्यते परा ।। V.B. 54.
c. भुवनाध्वादिरूपेण चिन्तयेत्क्रमशोऽखिलम् ।
स्थूल सूक्ष्मपरस्थित्या यावदन्ते मनोलयः ।। *ibid.*56
d. अध्यात्मरामायण उत्तरकाण्ड *Śloka* 49-51
e. योगवासिष्ठ निर्वाण प्र०, पूर्वार्ध, सर्ग 128 श्लोक 26-29
f. Alt. reading : *Śūlasthe* (शूलस्थे)

21. *Vide vidye vedye vividhasamaye vedajanani*
vicitre viśvādye vinayasulabhe vedagulike ;
śivājňe śīlasthe[f] *śivapadavadānye śivanidhe*
śive mātarmahyam tvayi vitara bhaktim nirupamām.

O Mother, creater of the universe![1]
O Revealer of the Supreme knowledge of Selfṃ*Anuttara*[2];
O Worthy of being contemplated upon[3];
O Adopter of numerous kinds of behaviours[4];
O Proclaimer of the *Vedas*[5] ;
O Marvellous Being[6] ;
O Seed of the universe[7] ;
O Easily comprehensible through *Kula Śāstras*[8] ;
O Essence of the *Vedas*[9] ;
O Divine command of Lord Śiva[10];
O Established-one in Thy monistic glory[11] ;
O Instrument of unity with *Śiva*[12] ;
O Support of self-empowering *Śiva,* the bliss of liberation. [13];
O Ever Blissful one [14] ;
O Mother[15] ;
Bestow on me unparalleled devotion to Thee.

EXPLANATORY NOTES

1. *Vidhihṃ* The Divine Mother gives movement to the numerous forms of creation in the universe.[a] She is performance and sacred precept. Consciousness is self-dependent in setting up the threeṃ fold universe.[b] She takes the Divine form *Tripurā* to control the

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a. शक्तिः करोति ब्रह्माण्डम् *De. Pu*
b. चितिः स्वतन्त्रा विश्वसिद्धिहेतुः *Śakti sūtra* (35v. Praty.)

three worlds[a] ṃ*Bhuh, Bhuvah, Swah* or waking, dreaming and sleeping statesṃ in macrocosm as well as in microcosm.
She is the urging power of the whole universal process. With Her command the Sun shines, with Her will the wind blows etc.[b]

2. *Vidhyā*ṃThe self-same and self-sufficient light of perception pervading the inside and the outside, in the mental as well as the physical world, without any distinction of thought, word and deed, is what may be understood as *Anuttara,* the knowledge itself. It is the Supreme Secret[c] that is only revealed and not attained by human effort.[d]

Upaniṣad calls this *Parā Vidyā.*[e]

In *Śākta* parlance it is the *Ṣoḍaśī Kalā Vidhyā.* It may be noted that there are fifteen names in this verse. These represent the fifteen forms or digits constituting the *Paňcadaśākṣarī Mantra.*

The Mother *Mahātripurasundarī* is the all–pervading sovereign sixteenth. It is *Śrī Vidyā,*[f] flowing from the mouth-lotus of *Parama-Śiva.*

Parā. Parameśvarī becomes evident in four streams to confer liberation upon devotees. These are *Yajňa vidya, Mahāvidyā Guhya vidyā* and *Ātma vidyā,* as described in the *Viṣṇu Purāṇa*

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[a] त्रैलोक्यं संसृजत्येषा त्रिपुरा परिकीर्त्यते। *Catuhśati*

[b] भीषास्मात्पवते वायु: भयात्तपति सूर्य:। Śruti

[c] गुह्याद्गुह्यतरम्। *P. Tri.* 1

[d] न ह्यत्र कोऽप्यात्मीयो पुरुषकार: विद्यते। T.

[e] पराविद्या अथवा ब्रह्मविद्या:; आत्मविद्या विद्यानाम्। *Bhag. Gītā*

[f] यज्ञविद्या महाविद्या गुह्यविद्या च शोभने।
आत्मविद्या च देवी त्वं विमुक्तिफलदायिनी।।

The wise define *vidyā,* knowledge as perceptive consciousness. When there is no doubt in understanding the Reality, it is called the *Parā.*[a]

3. *Vedyāṃ*means worth being known ; on knowing which nothing further remains to be known,[b] everything becomes revealed,[c] as is the universal tune of all the *Upaniṣads.* Lord *Krişna* Himself says "It is I whom the four *Vedas* seek to know; nay, it is I who am the author of the *Vedānta* as well as the knower of the *Vedas".*[d] "It is the state that all the *Vedas* aim at".[e]

Due to a splitting process of combination the word is also interpreted as '*Avedya*[f] that which is beyond knowledge as Absolute Reality cannot be the object (of knowledge). The *Upaniṣads* tell us, "By whose being all this (universe) becomes known, by whom else can that be brought into cognizance. O, who can know the (ultimate) knower; [g]" "He alone knows what is to be known. There can be no knower of Him".[h] The *Tantra* says, "The more one wants to trample the shadow of one's own head the more it moves ahead."

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a. आत्माकारेण संवित्तिर्बुधैर्विद्येति कथ्यते।
विकल्परहितं तत्त्वं परमित्यभिधीयते।। *Linga Pu.* xv-21-2

b. यज्ज्ञात्वानेह भूयोऽन्यज्ज्ञातव्यमवशिष्यते। *Bhag. G.*

c. यस्मिन् विज्ञाते सर्वमिदंविज्ञातंस्यात्। *Śruti*

d. वेदैश्च सर्वैरहमेव वेद्यो वेदान्तकृद्वदविदेव चाहम्।। xv-15

e. सर्वे वेदाः यत्पदमामनन्ति। *Kath up.* II-15

f. विद्येवेद्ये = विद्ये + अवेद्ये इति सन्धिच्छेदः।

g. येनेदं सर्व विजानाति तं केन विजानीयाद्विज्ञातारमरे केन विजानीयादिति।
Brah. up. II-iv-14

h. स वेत्ति वेद्यं न च तस्यास्ति वेत्ता। *Śveta. up.* III-19

The same is the case with consciousness (*Baindavī Kalā*). To understand it (Supreme consciousness) with the help of this little intellect is, therefore, impossible"[a]. "It is the enjoyer who is installed everywhere as the object of enjoyment"[b].

4. *Vividhasamayā* —*Samayā* is the name of the multifarious knowledge of ritualistic character that suggests ways of making good the loss resulting from omission or wilful disobedience.

   Samayāmbā is a name of the Mother Goddess whose compassionate looks redeem devotees from all evils as said by *Ācāryapāda*, "The pointed flame at the right time is called *Samayā*. That blessing in the union of flames, may reign tranquility in my heart lotus."[c] Goddess has three indicative marks[d] because of which also she is called *Tripurā Devī*. They are[e]:

   i. *Cakrasaṁketa*
   ii. *Mantrasaṁketa*
   iii. *Pūjāsaṁketa*

   These are the different ways of understanding the Divine Mother.

5. *Vedajananī*, the generator of the *Vedasṃ Vedanam ṛksāmayajusām jananī*. "Since all vowels and consonants rise from *Kuṇḍalinī*, of the form of *śṛngāṭa*, (three apexed fruit of a water-plant growing particularly in the lakes of Kashmir), She is called *Vedamātā*"[f].

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[a] स्वपदा स्वशिरच्छाया यद्वल्लङ्गितुमीहते ।
पादोद्देशे शिरो न स्यात्तथैवं बैन्दवी कला ।। Tri Ar.

[b] अन्यच्च, भोक्तैव भोग्य भावेन सदा सर्वत्र संस्थित: । Sp. ka.

[c] शिखिज्वालारूप: समय इह सैवात्र समया ।
तयोस्सम्भेदो मे दिशतु हृदयाब्जैकनिलय: ।।
Subhagodaya (comm.) of *Śankaracārya*

[d] चक्रसंकेतको मन्त्रपूजासंकेतकौ तथा ।
त्रिविधस्त्रिपुरादेव्या: संकेता: परमेश्वरि ।। *Catuhśati*

[e] For`details see introduction to notes 4, 5, 6 of verse 1 of *Laghustavah*.

[f] यत: शृंगाटकाकार कुण्डलिन्या: समुद्गता: ।
स्वराश्च व्यंजनानीति वेदमाता तत: स्मृता ।। Devī Pu.

"Who gave beingness to *Brahmā* first, who put forth the *Vedas*".[a] "Ṛkveda, Yajurveda and *Sāmveda* are the very breath of that Supreme Being".[b]

Brahmasūtra says 'because of being the source of the sacred precept'[c] *Brahman* is to be longed for (sought out).

6. *Vicitrā*, who is diversified giving rise to categories from *Śiva tattva* to earth. She is the Power of delusion (*Māyā Śakti*) who makes to happen what one cannot think of.[d] Being the supernatural power She hides the Reality in a dextrous way, that one feels Her to be marvellous.[e] "Hardly does anyone perceive this soul as marvellous".[f] The *Tantra* says that "*Mahātripurasundarī* shines bright amidst the three worlds and, therefore, She is spoken of as splitting into millions and millions of differences".[g]
7. *Viśvādyā* means the first in the universe. She exists even before this world of *ṣaḍādhvas* (the six paths) comes into being. "She declares Herself to be rightly the first emanation'.[h]
8. *Vinayasulabhā* means easily obtainable by simple means, as Mother is always affectionate towards her children even if they do not behave properly —

   'A wicked son is sometimes born,
   But an unkind mother there cannot be'.[i]

   Vinaya is also a *Tantra śāstra* offering easy means of accomplishments. It hints at *vāmamārga* (the left path), which promises easy success.[j]

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a. यो ब्रह्माणं विदधाति पूर्वं यो वै वेदांश्च प्रहिणोति तस्मै । Śve. up.
b. अस्य महतोभूतस्य निःश्वसितमेतद्यदृग्वेदो यजुर्वेदः सामवेदः । *Brah. Up. II.*
c. शास्त्रयोनित्वात् Brah. Sūtra I-i-3
d. अघटनघटनापटीयसी मायाशक्तिः । *Harabaṭṭi* vol. III p.92
e. आश्चर्योऽस्य वक्ता । Śruti
f. आश्चर्यवत्पश्यति कश्चिदेनमिति । *Bhag. Gītā II.29*
g. अनेककोटिभेदैस्तु गदितं त्रिपुरं महः ।
   तत्र मध्ये परा दीप्ता महात्रिपुरसुन्दरी ।।
h. अहं प्रथमजा ऋतस्य । Śruti
i. कुपुत्रो जाये्त क्वचिदपि कुमाता न भवति । Śankarācārya
j. वामं सिद्धिसमाकुलम् । *Ratnamāla*

Again, Mother's grace becomes easy to be attained through *Śāmbhava, Śākta* and *Āṇava.* She is Herself *Anuttarā.*

9. *Vedagulikā* means the essence of *Vedas, Upaniṣads* and esoteric *Tantras.* It refers to *Haimavatī Brahma Vidya*[a], that affords the essence of spiritual attainments.

10. *Śivājňā* is *Śiva's* ordinance in the form of *Vedas* (and *Tantras*) for the accomplishment of the four famous principles of life *(dharma, artha, kāma* and *mokṣa). Tripurā* is the executing power.[b] *Devi* Herself says "This is by my command that *Parāśakti* is given the name 'eternal *Vedas*', and in the form of *Ṛk, Yajuṣ* and *Sāma* She promotes these".[c]

    Śivājňā may also mean the behaviour-based classification of castes and the periods of life (*varṇāśrama*).

    It may also mean the flow of *Āgamas* through the mouth of *Svacchanda-bhaṭṭāraka Śiva.* Again, it means "the secret knowledge (*Rahasya Vidyā*) that is hidden in Sacred Thought beyond the *Vedas,* which is made common only as an external show like a harlot. O *Pārvatī !* I disclose that precept to you".[d] She is the power of will *(īcchā śakti).*

    This also implies the secret instruction of the preceptor who is *Śiva* Himself. That is the command of *Śiva.*

    In the split of combination it becomes *Śiva + ajňa*[e] i.e. your *Śiva* is ignorant like a child. This conveys that without Power (*śakti*) *Śiva*

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a. This has reference to *Kenopaniṣad* Part III Mantra 11. To subdue *Indra's* pride *Umā* appeared as a magnificent woman and imparted to him the knowledge of *Brahman.* She is called *Haimavati (Pārvatī):* स तस्मिन्नेवाकाशे स्त्रियमाजगाम बहुशोभमानामुमां हैमवतीं तां होवाच किमेतद्यक्षमिति।। सा ब्रह्मेति होवाच।।

b. चतुराज्ञाकोशभूतां नौमि श्री त्रिपुरामहम्। *Catuhśati*

c. ममैवाज्ञा पराशक्तिर्वेदसंज्ञा पुरातनी।
ऋग्यजुः सामरूपेण सर्गादौ सम्प्रवर्तते।।

d. सैषाज्ञा परमा शैवी कथिता तव पार्वती।
वेदादि सकला विद्या वेश्या इव प्रकाशिताः।
सर्वेषु दर्शनेष्वेव विद्येयं खलु गोपितः। *Gandharva Pu. 27 verse 46-47*

e. शिव + अज्ञ = शिवज्ञ

alone is not able to effect creation etc. In the manifestation of the world *Śiva* appears to be like the ignorant. As is said, "Without *Śakti*, O tender (subtle) *Pārvatī* ! *Śiva* has no name and no abode".[a] "O Daughter of the Mountain, who knew *Śiva* before you became his spouse?"-

11. *Śīlasthā* means established in Her independent glory which is infallible.[b] This implies that *Kāmeśvarī Pārvatī* is one with *Kāmeśvara Śiva*, in her utter devotion to the spouse. "Where all display, becoming quiet, turns to be tranquil and blissful, that is understood to be the Fourth and that is *Ātmā* worthy of being known"[c], says *Śruti*. "*Kāmeśvara* is thus pure consciousness (*samvit*) alone, without adjuncts'.[d] *Saṁvit Devī* is ever aware of the supreme self, is infallible in character.
12. *Śivapadavadānyā*, the giver of the supreme state of *Śiva* whose characteristic quality is consciousness-bliss (*cidānanda lakṣaṇa*), that is called *Turīya*. This state occurs in advanced *sādhakas* whose heart becomes purified with intense grace (*Tīvratara śaktipāta*), as is endorsed by *Śruti* "The knower of *Brahman* verily becomes *Brahman*". He understands That in the great void of the hidden cave".[e] *Parāśakti* is eternally established as *cidbhairavākāśa*, one with *Parama Śiva* devoid of any sense regarding place and time (*deśakālāvacchinnā*). Her power of flux is just like that of the mind.[f]
13. *Śivanidhih* means the treasure of happiness conferred here and hereafter. It also connotes that the Supreme Mother bestows bliss *(Śiva)* of liberation from all bondage. "*Mokṣa* (liberation) has no station wherefrom it may be got, nor does one need to go anywhere

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a. शकत्या विना शिवे सूक्ष्मे नाम धाम न विद्यते।
शम्भुं क एव बुबुधे गिरिराजकन्ये। Paň.

b. स भगवः कस्मिन् प्रतिष्ठितः स्वेमहिम्नीति होवाचेति श्रुतिः Up.
c. प्रपञ्चोपशमं शिवं शान्तं चतुर्थं मन्यन्ते स आत्मा स विज्ञेयः।
d. निरुपाधिका संविदेव कामेश्वरः। Bha Up. 26
e. ब्रह्म वेद ब्रह्मैव भवति। यो वेद निहितं गुहायां परमे व्योमन्। - Śruti
विद्यासमुत्थाने स्वाभाविके खेचरी शिवावस्था। Ś Sū II-5

f. स भैरवश्चिदाकाशः शिव इत्यभिधीयते।
अनन्यां तस्य तां विद्धि स्पन्दशक्तिं मनोमयीम्।। Yogavā

to get it. It is setting asunder the knots of ignorance. It is the manifestation of a cause as an effect.[a] This state is revealed by the grace of Mother alone.

Śivā also means the sacred knowledge. *Pārvatī* is the source of the *Vedas.* It connotes the juice of spiritual perception in *Turya.* That is the Supreme grace of *Parā Śakti.* "That is verily the juice (nectar) of self, tasting which the *yogī* is filled with eternal joy".[b]

14. *Śiva* means *Śivadūti,* the eternal self of *Śiva.* She is bliss absolute. She confers bliss at all levels of spiritual progress. *"Śivā* itself connotes liberation, which She confers upon *yogis".*[c]
15. *Mātā,* who effects creation from *Brahmā,* the creator to the motionless object *(stamba). Upaniṣad* says "From where all these creatures take birth"[d] etc. Wherefrom the *Kūṭa Mantra* is born, She is the Mother called 'Mātṛ'.

Śiva can neither conceal *(pidhāna)* Himself nor shower grace *(anugraha)* without *Śakti - Pārvati's help :*

विधेर्मुण्डं हृत्वा यदकुरुत पात्रं करतले
हरिं शूलप्रोतं यदऽगमयदंसाभरणताम् ।
अलंचक्रे कण्ठं यदपि गरलेनाम्ब गिरिश:
शिवस्थाया: शक्तेस्तदिदमखिलं ते विलसितम् ।।२२।।

22. *vidhermuṇḍam hṛtvā yadakuruta pātram karatale*
harim śūlaprotam yadagamayadaṁsābharaṇatām ;
alaṁcakre kaṇṭham yadapi garalenāmba ! giriśaḥ
śivasthāyāḥ śakte- stadidamakhilam te vilasitam.

Śiva, when displeased with the insolence of *Brahmā*[1], severed the creator's head and used the skull as the begging bowl in His hand. Again,

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a. मोक्षस्य नैव किञ्चिद्धामास्ति न चापि गमनमन्यत्र ।
अज्ञानग्रन्थिभिदा स्वशक्त्यभिव्यक्तता मोक्ष: ।। *Par Sār 60*
b. रसो वै स:, रसं ह्येवायं लब्ध्वानन्दीभवति । *Taitti. Up. II-7.*
c. शिवा मुक्ति समाख्याता योगिनां मोक्षदायिनी । De Pu.
d. यतो वा इमानि भूतानि जायन्ते । Śruti
जन्माद्यस्य यत: । Br. Sū I-i.-2

when *Śiva* was angry on *Hari* [2] *(Yama,* the god of death) He stitched *Yama's* body into the trident and slung it over his shoulder as an ornament. But when *Śiva* was pleased with the humble propitiation of *Devas,* He, swallowing the terrible poison[3] (*Kālakuṭa)* adorned His own throat to undo its lethal effect.

O Mother, ever abiding in *Śiva,* (in the abode of *Kailāśa)* it was Thee[4] who enabled Him to do all this. Verily, this is Thy sport.

EXPLANATORY NOTES

1. According to *Purāṇa* it is said that *Brahmā,* the creator, had five heads on his shoulders. *Śiva,* in His fourth act of showing disfavour (*pidhāna),* severed the creator's head on detecting insolence and turned it into the begging bowl for the showdown of his pride.
2. *'Hari'* is *Viṣṇu,* but it also means *Yama,* the god of death, on whom *Śiva* got furious for he had subdued an earnest devotee of *Śiva,* whose name was *Śveta.* Here *Śiva* displayed his act of disfavour on *Yama* and act of favour (grace-*anugraha*) on His own devotee, *Śveta.*

   Some translate *Hari* as *Viṣṇu,* but that does not suit the context. *Śiva* is shown having full control over *Yama,* which is a prominent *yoga-siddhi.* Self-realization may be possible only when one goes above body-consciousness.
3. Once *Devas* and *Asuras* decided to churn the ocean and share according to their likings what they got out. One of the items got was *Kālakūṭa* (another name *Hālāhala),* the terrible poison that could have its lethal effect on the whole world in a moment. Being of a very virulent character it had begun to burn up everything. No party was ready to receive it as a gift-catch. *Devas* were worried when *asuras* hid themselves back. They propitiated *Lord* Śiva, who was pleased to accept and swallow the poison to avert its lethal effect. This was his act of favour, *anugraha.* The poison did not go down the throat of *Śiva.* It, however, left a blue mark which gave *Śiva* the name *Nīlakanṭha*--the blue-necked god. *Śiva* is the Master of *yogīs.*
4. Without *Śakti Śiva* is not able even to move a little.[a] This is the wonderful character of *Parāśakti Pārvatī. Śaṅkara Bhagvatapāda*

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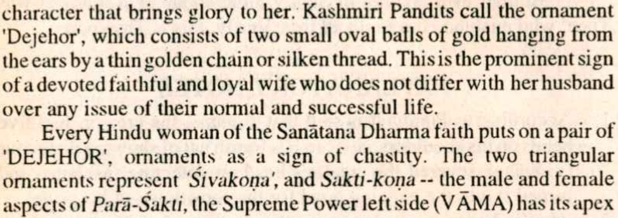
[a] शिव: शक्त्या युक्तो यदि भवति शक्त: प्रभवितु।
न चेदेवं देवो न खलु कुशल: स्पन्दितुमपि।। S.L. 1

praises the Divine Mother : "The deadly poison that *Śambhu* (Śiva) swallowed, did not bring Him under the content of Time, O Mother, that is the glory of Thy pair of ear-ornaments".[a] --*Tāṭnkamahimā.*

Note : Tātaṅka is an ear ornament put on by every Indian woman as a mark of being a chaste and virtuous wife. This speaks of high character that brings glory to her. Kashmiri Pandits call the ornament 'Dejehor', which consists of two small oval balls of gold hanging from the ears by a thin golden chain or silken thread. This is the prominent sign of a devoted faithful and loyal wife who does not differ with her husband over any issue of their normal and successful life.

Every Hindu woman of the Sanātana Dharma faith puts on a pair of 'DEJEHOR', ornaments as a sign of chastity. The two triangular ornaments represent *'Śivakoṇa'*, and *Sakti-koṇa* -- the male and female aspects of *Parā-Śakti*, the Supreme Power left side (VĀMA) has its apex downwards and the three angular points are precisely the distinct expression of the modes of manifestation, viz. *Śakti'* (volition), Jñāna Śakti (knowledge) and Kriyā Śakti (activity). The right side one (DAKṢINA) with its apex up is indistinct aspect of the above mentioned three powers. Each has its central point which on forming the Ṣatkoṇa Mudrā is called the bindu, the pivotal point, known by the Śāktas as *Parabrahmaswarūpinī Parā Śakti.* See figure below :



Indistinct Śivakoṇa (Dakṣiṇa) — Distinct Śakti Koṇa (Vāma)

Fig. 4. TĀṬAṄKA (Degihore)

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a. करालं यत्क्ष्वेडं कवलितवतः कालकलना
न शम्भोस्तन्मूलं तव जननि ताटंकमहिमा ।। S.L.-28

For śaṭkona Mudrā please see figure following note 1 of verse 37 ahead.

The five-fold glory of *Parā Śakti* :

विरिञ्च्याख्या मातः ! सृजसि हरिसंज्ञा त्वमवसि
त्रिलोकीं रुद्राख्या हरसि विद[a]धासीश्वरदशाम् ।
भवन्ती सादाख्या शिवयसि च पाशौघदलिनी
त्वमेवैकाऽनेका भवसि कृतिभेदैर्गिरिसुते ! ।।२३।।

23. *viriñcākhyā mātah ! sṛjasi harisanjñā tvamavasi*
trilokīm rudrākhyā harasi pi[a]*dadhāsiśvaradaśām ;*
bhavanti sādākhyā śivayasi ca pāśaughadalinī
tvamevaikānekā bhavasi kṛtibhedair girisute !

O Mother ! In the act of creation (*sṛṣṭi)* you become the presiding deity as *Brahmā* and create the universe, in the act of preservation *(sthiti)* you become *Viṣṇu* to protect this three-fold world--*bhava, abhava* and atibhava[1]--and in the act of dissolution *(saṁhāra)* you become *Rudra.* In the act of concealing Thyself *(pidhāna)* you hold the state of *Īśvara.* You confer blessing on the universe in your act of Grace *(anugraha)* on assuming the name *Sadāśiva,* and wash away the impurities (namely *māyīyamala* and *kāramamala)*[2].

O Daughter of the Mountain-king ! although Thou art one[3] Universal Being, you become multifarious[4] for conducting your five-fold activity (*Pañcakṛtya*[5] as elucidated above).

EXPLANATORY NOTES

1. This world, the higher world and beyond.
2. *Āṇavamala* is not included because that is a very subtle impurity and gets removed by special grace only.

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a. पिदधसीति शोभनः पाठः हरभट्टी ।

3. One in universal flux--*Sāmānya spandarūpā.*
4. Individual flux (movement)-- --*Viśeṣa-spandarūpā.*
5. *Brahmā* etc. the five deities of limited powers are called *pretas*--the departed ones-- in the language of *Tantras.* 'The goddess of supreme control is one, indistinct power of *Śiva,* who presents Herself in multifarious forms'.[a]

The essentially recondite nature of *Parā śakti* is rarely understood by the few sages :

मुनीनां चेतोभिः प्रमृदितकषायैरपि मना-
गऽशक्ये संस्प्रष्टुं चकितचकितैरम्ब ! सततम् ।
श्रुतीनां मूर्धानः प्रकृतिकठिनाः कोमलतरे
कथं ते विन्दन्ते पदकिसलये पार्वति ! पदम् ।।२४।।

24. *muninām cetobhih pramṛditakaṣāyairapi manāk*
aśakye samspraṣṭum cakitacakitairamba ! satatam ;
śrutīnām mūrdhānah prakṛtikaṭhināh komalatare
katham te vindante padakisalaye pārvati ! padam.

O Mother ! Even the minds of those seekers[1] (*Mūnīs)* who reflect intensively on Self, having become unwavering [2] and free from obstacles in *samādhi,* are ever in fear lest they should fail to touch the tender sprout of Thy Foot[3].

O *Pārvatī !* How can then the *Upaniṣads,* the crown of the *Vedas,* which are hard to understand, find place at Thy Foot of subtle beauty. It is very difficult to understand[4] Thy true nature. Thou art revealed by Thy grace alone.

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[a] एको वशी सर्वभूतान्तरात्मा एकं रूपं बहुधा यः करोति। Kath. up. v-12

EXPLANATORY NOTES

1. A *Muni* is a determined person who silently keeps himself engrossed in learning and practice, like *Vasiṣtha, Vāmadeva* etc., till he realizes the self. Even the purified mind of ascetics does not recognize that non-dual truth (easily).
2. "When the five organs of the senses and the mind take repose and the intellect does not waver, that is the highest state" says the *Upaniṣad.* Then the *yogī* has undisturbed *samādhi* i.e. being one with the self. This state is very difficult to attain. Therefore *Munīs* are always apprehensive even if they have gained control over desire and anger, the two distracting obstacles. In yogic parlance these obstacles are called *Laya*[a] and *Vikṣepa*[b]. Commonly the two obstacles love and hatred (rāgadveṣa) are a great hindrance to concentration.
3. Two feet of the deity stand for the powers of knowledge and action marking an entrance to the realization of universal unity of the Self through *Nirvikalpa Samādhi,* the state of *Parā Vāk.* Therefore 'tender sprout of Foot' (*padakisalaya)* is in singular form, connoting non-duality beyond the influence of *Guṇas (komalatare).*
4. The *Upaniṣads* speak of *Brahman* as the absolute Reality or complete unity of the Self. This is possible in the state of *nirvikalpa samādhi* where there are no doubts, no question and no answer. In *Tāntric* terms this is *anuttara.* The *Upaniṣads* speak of that as "that which cannot be reflected upon by mind"[c]. "Neither speech nor mind and not even the eye is able to object That".[d] These are full with such secrets and can only be understood if their teaching is graced by a well learned and practical preceptor.

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[a] प्रत्यगभिन्नाखण्डस्वरूपानवलम्बनेन मनोवृत्तेर्निद्रालयः ।*Harabaṭṭi III p.117*
Laya is slipping into sleep of working of the mind, failing to hold the support of non-dual perception of self in all awareness.

[b] त्रस्तपक्षिवद्बाह्यविषयग्रहणायैव तत्प्रवृत्तिविक्षिपः । *ibid*
Vikṣepa is the inclination towards external (limited) enjoyments like a frightened bird.

[c] यन्मनसा न मनुते । Ken Up. I-5

[d] न तत्र चक्षुर्गच्छति न वाग् गच्छति न मनः ।। *ibid I-3*

Now are recounted the reflections of saints about *Parāśakti Sakalajananī* :

तडिद्वल्लीं नित्याममृतसरितं पाररहितां
मलोत्तीर्णां ज्योत्स्नां प्रकृतिमगुणग्रन्थिगहनाम् ।
गिरां दूरां विद्यामऽविनतकुचां विश्वजननी-
मपर्यन्तां लक्ष्मीमभिदधति सन्तो भगवतीम् । ।२५ । ।

25. *taditvallīm nityāmamṛtasaritam pārarahitām*
mallotīrṇām jotsnām prakṛtim aguṇagranthigahanām ;
girām durām vidyām avinaṭakucām viśvajananīm
aparyantām lakṣmīm abhidadhati santo Bhagavatīm.

Saints[1], dedicated to the task of self-realisation, in their spiritual practices, attempt to merge[2] their individuality into the universality of the all-perfect (*paripurṇasvabhāva) Bhagavati*[3] by contemplating on Her nature as:

Creeping plant of lightning[4],
Ever-pleasing in the three states of mind[5],
Stream of nectar[6],
All-pervading[7],
Without a taint of impurity [8](*Malas)*
Soothing like a moonlit night[9],
Assuming categorical divisions on adoption of three qualities,[10],
So subtle (deep) that the knots of qualities do not bind Her [11],
Beyond the reach of speech [12],
Supreme knowledge (*Parāvidyā)* [13],
Chaste beyond conception in Her rich variety of manifestation[14] (*Vimarśa*) ;
Creator of the universe, the light aspect--*Prakāśa*[15]
Goddess of eternal wealth, the state of supreme Joy[16].

EXPLANATORY NOTES

1. Saints (*santāh*) are the wise men who can discriminate the right from the wrong, then follow the right path of self-realization and feel no inclination of going towards the wrong under any delusion. They are gifted persons of pure intellect and do not lose themselves in the cycle of birth and death. They are bold and brave and do not give in when temptations confront them, like *Śuka*, the son of *Bhagavān Vyāsa, Janaka*, the king of *Mithilā* and *Cūḍāla* mentioned in *Yogavāsiṣtha (Nirvāṇa).*
2. *Abhidadhati*, literally means 'to give the name'. Esoterically it means that the saints live the spirit of these divine names. The names given in this verse may connote the *Pañcadaśa Kalā* goddess in *Śākta* lore, if *Aparyanta* (Infinite) and *Lakṣmī* (Prosperity of liberation) are taken as two names. The sum total of these names is the *Ṣodaśī.* (See notes 3-16 below).
3. *Bhagavatī* is the supreme consciousness, all-perfect and infinite self,[a] *Śiva* and *Śakti*, contemplation and deliberation or light (*Prakāśa*) as well as the rich variety of manifestation (*vimarśa*) , inseparable from each other.

   Bhagavati is the supreme power that has supremacy over all the six world-processes (*Ṣaḍaiśvaryasampannā*), which are creation, dissolution, release and bondage of *Jīvas*, and witness of knowledge and nescience"[b]. She is the first who entered the vital air (*Prāṇa*) for limitational movements--*Spanda Śakti*.
4. There is seeming difference between lightning and the 'creeper plant in lightning'. The former is momentary as is seen in nature while the latter is ever active in going up to *Brahmarandhra* and flowing down to its station at *Mūlādhāra* after the *Kuṇḍalinī* is awakened as blessed in Divine revelation. Then it is all brightness, *Suṣumnā* without the support of *Īḍā* and *Piṅgalā.* It is subtle in

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[a] न देव: स्वात्मन: पर: *Yoga śikhopa.* II-20
(There is no deity beyond self).

[b] उत्पत्तिं प्रलयं चैव भूतानामगतिं गतिम् ।
अविद्याविद्ययोस्तत्वं वेत्तीति भगवत्यसौ ।। De. Bhā.

meditation and still subtler onward like the lightning. This is endorsed by *Śankara Bhagvatpāda.*[a]

5. The awakened *Kuṇḍalinī* Power is ever soothing in all the three states of *Yogī's* life. It is not momentary like the lightning. It is *Turīya.*
6. It flows eternally like a stream of nectar, cool to touch and blissful to experience.
7. It is infinite bliss of all pervasiveness.
8. The supreme Deity is untouched by impurities of *Āṇava, Māyīya* and *Kārma (Malas).*
9. It is indescribable Joy of divine union, "which the word cannot express and which is experienced by the pure internal organs internally at the pivotal centre"[b] of "the circle of Infinity whose centre is everywhere and circumference nowhere".[c]
10. The basic cause of sentience and insentience ranging from *Sadāśiva tattva* to earth *tattva.* That is *Prakṛti,* the power of suffering the three *Guṇas (Sattva, Rajas, Tamas)* creating categorical divisions in manifestation. *Prakṛti* itself is the indistinctive whole of the three *Guṇas.*
11. The0Supreme Mother is much deeper (not easily traceable) than the knots displayed by the interaction of the three *Guṇas.* Therefore the wise say that She is not knowable-(*Agunagranthigahanā).*
12. *Parā Śakti* is beyond the divisions of speech--*vaikharī, madhyamā* and *paśyanti.*
13. She is of *Parā Vāk,* which is rightly named *Anuttarā,* the self-same power of knowledge and bliss. It is the Supreme knowledge of Self (*Parā Vidyā).*
14. The Mother is depicted here as virgin, with breasts stiff and not inclined downward as is in the case of a married woman. This means

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[a] मूलाधारादुत्थितवन्तीं विधिरन्ध्रं, सौरं चान्द्रं धाम विहाय ज्वलिताङ्गीम् ।
ध्येयां सूक्ष्मां सूक्ष्मतरां तां तडिदाभां, गौरीमम्बामम्बुरुहाक्षीमहमीढे ।।

*Gaurī*stuti 6

See also *Mukundamāla* edited and translated by the author. p.21

[b] न शक्यते वर्णयितुं तदा गिरा, प्रमाणमन्तःकरण प्रवृत्तयः ।। Śruti

[c] Complete works of Swami Rama Tirtha (In woods of God - Realization)

although the Mother is the creator of the universe yet she is untainted and pure. That is the grandeur of a chaste woman (*Pativṛatā),* devoted to her husband alone. That gives a woman true charm, beauty and power. The Mother is always in Her rich variety of manifestation (*vimarśarūpā).* The two breasts stand for Her knowledge and action aspects. Her beingness is compared to the vast sky, whose breasts are the Sun and the Moon.[a] (*Jñāna Śakti* and *Kriyā Śakti).*[b]

15. The Mother's Grace is an inexhaustible treasure of spiritual prosperity as the vision of the witness cannot get lost because that is impossible.[c]
16. As mentioned in note 2 above this name '*Aparyantām Lakṣmīm*' may also be split into two names '*Aparyantām and Lakṣmīm*'.

Nescience of even a fellow-spiritual seeker, who has developed discrimination between body and soul, is not washed off unless the secret doctrine to him is revealed by Mother's grace:

शरीरं क्षित्यम्भः प्रभृतिरचितं केवलमिदं
सुखं दुःखं चायं कलयति पुमांश्चेतन इति।
स्फुटं जानानोऽपि प्रभवति न देही रहयितुं
शरीराहंकारं तव समयबाह्यो गिरिसुते ! ।।२६।।

26. *śarīram kṣityambhah prabhṛatiracitam kevalamidam*
sukham dukham cāyam kalayati pumānṣcetana iti ;
sphuṭam jānāno' pi prabhavati na dehī rahayitum
ṣarīrāhaṅkāram tava samayabāhyo girisute !

O *Pārvatī,* the daughter of Himālaya ! this animate human being cognizant of his body composed of earth, water and other

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a. नभो महाबिन्दुमुखी सूर्यचन्द्रस्तनद्वया। R.Y.T.

b. सूर्यचन्द्रे ज्ञानक्रिये इत्यर्थः। Harbaṭṭi Vol. III p.122
Also भ्रमयतिरवीन्दुस्तनयुगामिति। Śaṅkara Bhagvatpāda

c. न हि द्रष्टुर्द्रष्टेर्विपरिलोपः। Śruti elements, experiences pleasure and pain as objects and himself as the subject. In other words, ego of the individual soul binds a person to this elemental body.

Although he knows well that this body is insentient, yet he is not able to rise above his egoistic body-consciousness[1], because he is divoid of Thy knowledge the secret of which is revealed through the preceptor alone.

EXPLANATORY NOTES

1. The ego is of six types viz. I am prosperous, I am weak, I love, I am joyful, I live and I am desolate.[a]

Prayer for intense and instant grace :

पिता माता भ्राता सुहृदऽनुचरः सद्म गृहिणी
वपुः पुत्रो मि[b]त्रं धनमपि यदा मां विजहति।
तदा मे भिन्दाना सपदि भयमोहान्धतमसं
महाज्योत्स्ने मातर्भव करुणया सन्निधिकरी।।२७।।

27. *pitāmātā bhrātā suhṛdanucarah sadma gṛhiṇī*
vapuh putro mitram[b] *dhanamapi yadā mām vijahati ;*
tadā me bhindānā sapadi bhayamohāndatamasam
mahājyotsne ! mātar bhava karuṇaya sannidhikarī.

At the moment when my father, mother, brother, loving friend, companions, household, wife, (my own) body, son (alt. property), acquaintance and even wealth shall have to leave me, then, out of Thy intense grace, destroy my ignorance, attachment and fear instantly, and reveal Thyself unto me, O Mother, infinitely gracious like the moonshine ![1]

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a. सम्पन्नोऽस्मि कृशोऽस्मि स्निह्यत्करणोऽस्मिमोदमानोऽस्मि।
प्राणिमि शून्योऽस्मीति षट्सपदेष्वस्मिता दृष्टा।।

b. Alternate reading : *Kṣetram* (क्षेत्रं)

EXPLANATORY NOTES

1. The moment of, what they call, death to this body is instant and without any prior notice. It is therefore important for a seeker after Truth to have undergone so vigorous and constant spiritual practice that it has become the very nature of him (*sahaja svabhāva).* In reality that mysterious glimpse of the universal Supreme Mother cannot be an outcome of any human effort.[a] That is possible out of Her intense Grace alone. Hence this humble prayer to the Supreme Deity for granting the favour by ruling out the prescribed method of practice like *prāṇāyāma, yantra, tantra, mantra etc.* Such a devotee is glorious indeed as conveyed by *Utpala.*[b]

Parā saṁvit showers grace upon devotees not in transcendent state but in Her immanent state :

सुता दक्षस्यादौ किल सकलमातस्त्वमुदभूः
सदोषं तं हित्वा तदनु गिरिराजस्य तनया[c] ।
अनाद्यन्ता शम्भोरपृथगपि शक्तिर्भगवती
विवाहाज्जायासीत्यहह चरितं वेत्ति तव कः ।।२८।।

28. *sutā dakṣasyādao kila sakalamātastvamudabhuh*
sadoṣam tam hitvā tadanu girirājasya tanayā[c]*;*
anādyantā śambhoraprthagapi śaktirbhagavatī
vivāhājjāyāsītyahaha caritam vetti tava kah.

O Mother of this digital universe ! you first took birth as a daughter of *Dakṣa* and then discarded him for his grave fault[1]. Afterwards you were born as daughter to king of Mountains

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a. नाऽत्र पुरुषकारः कोऽपि निर्वहति T.S.

b. न ध्यायतो न जपतः स्याद्यस्याविधिपूर्वकम् ।
एवमेव शिवाभासस्तं नमो भक्तिशालिनम् ।। *Śivas I.*1
Again, *Upaniṣad* says :
यमेवैष वृणुते तेन लभ्यस्तस्यैष आत्मा विवृणुते तनुं स्वाम् ।I.ii.23.*Kath. Up.*

c. Alt. reading : *duhitā* (दुहिता)

(*Himalaya)*. Although, in reality, Thou hast no beginning no end (art eternal) and art always one with *Śiva* yet you became His spouse by giving your hand in marriage to Him[2]. Ah ! who can know Thy behaviour[3] ! Thy self-dependent nature (*svātantrya)* is difficult to understand.

EXPLANATORY NOTES

1. King *Dakṣaprajāpati* had some difficulty in comprehending *Śiva*. In that unlikely attitude he did not invite his daughter *Sati* nor her husband *Śiva,* the chief of the gods, to the grand *yajňa* he had performed. *Sati,* however, went to the sacrifice, but being greatly insulted threw herself into the fire and perished.[a]

   Common people did not know *Śiva* then. In the context here this connotes light (*prakāśa)* aspect of *Śiva* -Śakti or transcendence.
2. *Sati* was later re-born as *Pārvatī* to *Himālaya* and in her chastity she married *Śiva* to give him prominence of worship.[b] She bore him two sons *Kumāra* and *Ganeṣa,* whom also people worship for attaining success in their activities. She brought *Śiva* to light.

   This connotes the rich variety of Her manifestation or the *vimarśa* aspect of *Śakti-Śiva.*
3. By 'behaviour' is meant the self-dependence of *Parā Śakti* understood as *Sakalajananī.* She is present and perceived everywhere everytime. She is *Prakāśa* and *Vimarśa, transcendence* as well as immanence--perfect in all respects, all-pervading self-consciousness, *Pūrṇāhantā.*

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[a] See *Kālidas's Kumārasambhavam* Canto I for details.

[b] पूर्वं करग्रहणमंगलतो भवत्या
शम्भुं क एव बुबुधे गिरिराजकन्ये । Paňc. IV-8

Goddess *Parā Śakti,* in Her *svātantrya,* is self-luminous (*svaprakāśa*), perfect Joy (*Jagadānandarūpā*) and basis of the universe *(viśvādhārā*):

कणास्त्वद्दीप्तीनां रविशशिकृशानुप्रभृतयः
परं ब्रह्म क्षुद्रं तव नियतमाऽनन्दकणिका ।
शिवादिक्षित्यन्तं त्रिवलयतनोः सर्वमुदरे
तवास्ते भक्तस्य स्फुरसि हृदि चित्रं भगवति ।।२९ ।।

29. *kaṇāstvaddīptīnām raviśaśikṛśānuprabhṛtayah*
param brahma kṣudram tava niyatamānandakanikā ;
śivādikṣityantam trivalayatanoh sarvamudare
tavāste bhaktasya sphurasi hṛdi citram bhagavati !

O *Bhagavatī* ! The self-dependent supreme power of unity ! the sun, the moon, the fire and other luminous bodies are just little sparks of Thy beams of Light, That Thou Art[1].

In fact, *Para-Brahma,* the all-perfect *Śiva,* is but a small spark of Thy Infinite Light of Joy. This I understand[2].

In spite of this, all the universe of categories from *Śiva* to earth, is contained in Thy three-zonal body[3].

How beautiful (O Mother, yet) it is that Thou bloomest in the heart of Thy devotee[4]!

EXPLATORTY NOTES

1. The first line of the verse conveys that the universal Mother is *Svaprakāśa,* self-luminous effulgence of which the sun etc. are but specks, evanescent sparks of light. The *Upaniṣad* says--verily it is by That Being that all this (universe of daulity) becomes visible. All things appear by That light alone[a], By other lights is meant 'the lightning' etc.

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a. तमेवभान्तमनुभाति सर्वं तस्यभासा सर्वमिदंविभाति । *Kath. Upa.*
सूर्य प्रमाणामित्याहुः सोमं मेयं प्रचक्षते ।
योऽयमग्नेः परं रूपं प्रमातुरिदमेव तत् ।। Āgama

According to *Āgama*, "the sun stands for evidence, the proof called *Pramāna*. *Prameya* is the moon standing for the object of knowledge or the thing to be proved. *Pramātā* is *agni*, fire, the subject of knowledge or the knower". *Parā Śakti* is beyond this three-fold process of life. She enlightens everything else. It is only wonderful to think of that Supreme Light.

2. The second line states that the Mother is *Jagadānandarūpā*, perfect (inner as well as outer) Joy of the Supreme Self. Transcendence alone is not perfection. It is with its immanent aspect that the Supreme is realized. *Prakāśa* alone becomes a separate unit where *vimarśa* is absent. *Vimarśa* makes us realize the fullness of Joy both inside and outside. That is Infinite Joy of the Supreme Self as expressed, on authority, by *Abhinavagupta*.[a]

   The *Upaniṣad* says that "it is of this Supreme Joy that the limited fragments of sensual pleasures are but small outcomes".[b] If transcendence is separated from immanence, limitation creeps in. Both these aspects, like two sides of the same coin, are one supreme source, the ocean of *Ananda*, from which all other joys spring like splashed tiny drops. Whatever joy is experienced in all the three worlds, it is just a drop from that ocean of Joy. We prostrate to that source, says *Bhaṭṭa Nārāyana*.[c] It is only wonderful to have a perception of That Joy.
3. In the third line it is made clear that the Mother is *viśvādhāra*, the basis of the whole universe and all universal activities. She pervades all the categories, from earth to *Śiva*, in Her three-dimensional activity. All activity at all levels is interspersed with three essential

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[a] ....
....
तमेव जगदानन्दमस्मभ्यं शम्भुरूचवान् ।। T.A.

[b] एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति । Bha. Up. IV. -3-32

[c] त्रैलोक्येऽप्यत्र यो यावानानन्दः कश्चिदीक्ष्यते ।
स बिन्दुर्यस्य तं वन्दे देवमानन्दसागरम् ।। St. Cin. 61

qualities of virtue, passions and ignorance (*sattva, rajas* and *tamas*). *Abhinavagupta* divides the elliptical evolution into four shapes viz. *Śakti, Māya, Prakṛti* and Pṛthvi. *Śakti* holds the other three in womb, as shown in the figure below :

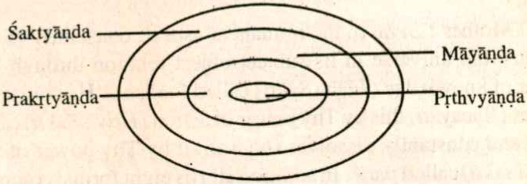

Fig. 5. Anḍacatuṣtaya (अण्डचतुष्टयम्) (ellipitical evolution)

God made these four divisions in which *Śaktyāṇḍa* holds the spreading three divisions in itself.[a] So *śakti* is the basis of all.

4. It is surprising to note from the *śāstras* as well as from the experiences of self-realized souls called the 'wise', that the infinite unity in its supreme luminosity, joy and support blooms in the heart of a devotee who is blessed with this spiritual conception.

The self-dependent equitable harmony of the two states of *Śiva-śakti* :

त्वया यो जानीते रचयति भवत्यैव सततं
त्वयैवेच्छत्यम्ब ! त्वमसि निखिला यस्य तनव: ।
गत: साम्यं शम्भुर्वहति परमं व्योम भवती
तथाप्येवं हित्वा विहरति शिवस्येति किमिदम् ।।३०।।

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a. निजशक्तिवैभवभरादण्डचतुष्टयमिदं विभागेन ।
शक्तिर्मायाप्रकृति: पृथ्वी चेति विभावितं प्रभुना ।। *Par Sār.* 4

30. *tvayā yo jānīte racayati bhavatyaiva satatam*
tvayaivecchtyamba ! tvamasi nikhilā yasya tanavah ;
gatah sāmyam śambhurvahati paramam vyoma bhavatī
tathāpyevam hitvā viharati śivasyeti kimidam.

O Mother ! *Śiva*, in the immanent aspect, constantly knows *(Jānāti)* the universe in its subject-object relation through Thy power of knowledge (*Jñāna* Śakti) called *Parāparā*. He constantly creates (*Racayati)* this by Thy power of action *(Kriyā Śakti)* called *aparā* and constantly dissolves (*bhavati)* it by Thy power of will *(Icchā śakti)* called *parā*[1]. In addition all His eight forms[2] comprise Thyself.

In the transcendent aspect, the same *Śiva*, in equitable harmony with Thee, attains to the sky-like Supreme state in Thyself.

But, even then, abandoning this indescribable illuminative state[3] Thou dost sport with Him[4]. What a wonder[5]!

EXPLANATORY NOTES

1. 'When *Śiva* knows the world' it means that He is in the state of Preservator, when He creates it, He is in the state of Creator and when He wills He functions as Destroyer of the universe. This He does by the grace of Thy powers of knowledge, action and will. *Śiva* 'knows' and 'does' by the self-power of will as is summed up by *Abhinavagupta.*[a]
2. *Tanavah*---The eight forms of *Śiva, are earth, water, fire, air, ether, the sun,* the moon and the patron (*yajamāna),* the last three relating to the intellect *(Buddhi),* the mind (*manas)* and the ego *(ahaṁkāra)* as ennunciated by Lord *Krishna* [b]---- the eightfold *Prakṛti*.

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a. स्वातन्त्यमात्रसद्भावा या त्विच्छाशक्तिरैश्वरी ।
शिवस्य सैव करणं तयावेत्ति करोति च ।। T.A. x-17

b. भूमिरापोऽनलोवायुः खं मनो बुद्धिरेव च ।
अहंकार इतीयं मे भिन्ना प्रकृतिरष्टधा ।। Bh. G.

The *Tāntric* names of the eight-fold *Śiva* are *Bhavadeva, Śarvadeva, Rudradeva, Pāśupatideva, Ugradeva, Mahādeva, Bhīmadeva* and *Īśānadeva.* This has also been elucidated by *Saṅkarācārya* in *Saundaryalaharī* verse 35 *(manastvam vyomatvamiti).*

3. The aspect of transcendence -- *Viśvottīrṇa.*
4. The aspect of immanence -- *Viśvamaya.*
5. In reality Supreme-consciousness is one and the same in its infinity. Words like 'male' and 'female' are used for this blissful consciousness to convey the interrupting movement forming *kāmeśvarī* and *Kāmeśvara* in the sport of manifestation.

For a thorough reflection upon *Parā-Śakti (Śākta samāveśa)* :

पुरः पश्चादन्तर्बहिरपरिमेयं परिमितं
परं स्थूलं सूक्ष्मं सकुलमकुलं गुह्यमगुहम् ।
दवीयो नेदीयः सदसदिति विश्वं भगवतीं
सदा पश्यन्त्याज्ञां वहसि भुवनक्षोभ जननीम् ।।३१।।

31. *purah paścādantarbahiraparimeyam parimitam*
param sthūlam sūkṣmam sakulamakulam guhyamaguham ;
davīyo nedīyah sadasaditi viśvam bhagavatīm
sadā paśyantyājňām vahasi bhuvanakṣobhajananīm.

In front and from behind[1], within and without[2], unbound and limited[3], most subtle and most gross[4], unmanifested and manifested[5], hidden and exposed[6], distant and near[7], non-being and being[8] --by all these and other ways of *Prakāśa* and *Vimarśa* aspects, devotees recognize[9] the perennial sovereign presence of the Goddess, 'īm'[10], in the whole universe *(viśvam).*

To reveal that glory to your devotees, Thou displayest Thy natural command i.e. the will or power of grace that initiates your power of activity (including the power of knowledge) in bringing the cosmos into being, Divine Mother !

EXPLANATORY NOTES

1. In front and behind, the ultimate Reality, in its two aspects, is ever-present[a] (i.e. in front) as well as contemplative[b] (i.e. behind). In the former case it is all-comprehensive, abstract while in the latter case it is intensive, concrete on all sides.
2. *Brahman* or *Śiva* is formless *(Nirguṇa)* as well as with form (*Saguṇa).*[c] In the former aspect it is difficult to attain while in the latter it is easily attainable.[d] That Reality is inside all this and outside everywhere[e]. In Vedānta the two aspects are called *kāraṇa brahma* and kārya brahma (effective reality) corresponding to the *Viśvottīrṇa* and *Viśvamaya* states of the Supreme Self in *Śaiva* Mysticism.
3. That Reality (*Parā Śakti)* is 'most subtle' as in ether and air while it is 'most gross' as in fire, water and earth. It is I-consciousness as well as this - consciousness, the former being measureless (therefore unperceivable) and the latter measurable and so with limited perception.[f] In I-ness that Reality is innate and all-pervading. It is easily realisable through this-ness.[g]
4. In the context of the two aspects of the Supreme (viz. Light -- *Prakāśa* and deliberation -- *Vimarśa)* as is evident from the different pairs of terms in this verse, the phrase '*Param sthūlam sūkṣmam'* is analysable into the epithets *param sthūlam'* and '*param sūkṣmam'*. The former refers to the attributive meaning (*vācya)* and the latter to the significant word (*vācaka)* which divide the famous six paths,

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a. ब्रह्मेदममृतं पुरस्तादिति । Śruti

b. ब्रह्मपश्चाद् ब्रह्मदक्षिणतश्चोत्तरेण ।
अधश्चोर्ध्वं च प्रसृतम् ।। Mun. Up. II-2-11

c. द्वे वाव ब्रह्मणोरूपं मूतञ्चामूर्तमेवच । Śruti

d. सङ्.कोचमिच्छसि यदा गिरिजे ! .... Pañc. iv.22

e. तदन्तरस्य सर्वस्य तदुसर्वस्यबाह्यत: । Īsop.5.

f. परिच्छिन्न प्रकाशत्वं जडस्य किल लक्षणम् ।
जडाद्विलक्षणो बोधो यतो न: परिमीयते ।। - Isv. Prat.

g. हर जगह मौजूद है पर वह नजर आता नहीं ।
योग-साधन के विना उसको कोई पाता नहीं ।। - स्वामी ब्रह्मानन्द

Ṣaḍādhva into their proper groups as :
Vācya -- kalādhva, tattvādhva, bhuvanādhva
Vācaka - Varṇādhva, padādhva, mantrādhva.
These refer to subtle and gross forms of the supreme, respectively. The two terms may also refer to the gross body and the eight subtle organs (*Puryaṣṭaka)* in an individual respectively.

5. '*Sakulam*' means *Śakti sphāra,* protuberance of *Śakti* while '*Akulam*' means *Śiva sphāra,* the all-pervading light i.e. *Śiva.* The former is the *Vimarśa* aspect and the latter is the *Prakāśa* aspect of the Ultimate Reality. *Śakti,* the immanence is called *Kuleśvarī* and involves creation and dissolution of manifestation and *Śiva,* the transcendence is called *Kuleśvara.*
6. '*Guhyam*' means 'the secret of *Kāmakalā Bhāva*' that is revealed to those who are endowed with divine grace --- śaktipāta. The *Upaniṣad* says that ' the *ātman* is hidden inside the heart-cave of the individual'.[a] This is the practical knowledge of the perfect knower and the imperfect ingredient *Jīva.*
'*Aguhyam*' is the outer aspect of *Tripurasundarī.* It is the exposed process of worship of *Śrī Yantra,* and other *Vedic* and *Tāntric* forms of ritualistic performances.
7. Reality as the spiritual Deity is said to be distant so far as it is bound by time and place. *Parāśakti* is then *vimarśarūpa.* It is also the most close where time and place are no barriers. It is then *Prakāśarūpa.*[b]
8. '*Sat*' is being. It is the gross manifestation that assumes form. So it is object of sight, *Dṛṣyam.* It affords *vimarśa.*
'*Asat*' is non-being, non-individual and so it is subtle[c] manifestation like air, ether etc. which are always formless. It is *prakāśa.* The five elements 'have not undergone the process of quintuplation'-- *apancīkṛtapañca-mahābhūta.*

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[a] आत्मास्य जन्तोः निहितं गुहायाम्
Again गुहां प्रविष्य तिष्ठन्तं यो भूतेभिर्व्यपश्यता एवद्वैवदिति।
Kath.Up.2-1-6
अन्तः शरीरे ज्योतिर्मयो हि शुभ्रो यं पश्यन्ति यतयः क्षीणदोषाः।
Mund. Up. 3-1-5
Isa. Up.5

[b] तद्दूरे तदवन्तिके।
दूरात्सुदूरे तदिहान्तिके च पश्यत्स्वहैव निहितं गुहायाम्।। *Mund Up. 3-1-7*
Kath. Up. II-20

[c] अणोरणीयान्महतो महीयानिति।
Bh. G. IX-19
Again, सदसच्चाहमर्जुन

9. *'Paśayanti'* means that devotees deliberate, meditate or engage in reflection *(Parāmarśa), on 'īṁ' bīja,* which is the *kāma-kalā* Self of the Goddess. This makes them rule over the beauties of the world. i.e. they attain to Supreme Beatitude.
10. *'Ājñām vahasi'*, suggests grammatically that this is an address to the Supreme Goddess. 'O Goddess, you (*vahasi)* pierce through the bodies of Thy devotees by which they abide by Thy throb and become inclined accordingly to follow what is called *ājñā*, the sacred lore of *Mātṛkā cakra* that creates a throb in all *lokas* (worlds) like the mutual male-female fascination. This is the supreme experience of divine union which is not taught but only revealed by the grace of the divine preceptor. Favoured thus, the *yogī*-devotee becomes the object of attractions for *Yoginīs*--divine *śaktīs*.[a]

General Note :

The last word of this verse ending in 'īṁ' (ईं), according to *Tantra* knowledge, suggests that this seed letter *(bīja mantra)* refers to *kāmakalā svarūpa* of *Śiva-śakti* unity of the universal Mother, *Sakaljananī*, in whose praise this whole hymn is sung.

The lexical meaning of ī (ई) is cupid *(kāmadeva)*. It means 'compassion', 'perception' or 'consciousness' and 'to shine', 'to pervade' etc. This connotes the light aspect *(prakāśa)* of the Mother, who shines and pervades the universe in the spirit of compassion. For deliberation *(vimarśa) anusvāra* (.) is suffixed to it to form *bījākṣara* īṁ *(ईं), since the anusvāra* in *Āgama-Nigama* doctrines refers to *Śiva* or *Brahman* as the Supreme Reality. This is the *vimarśa* aspect of the Divine Mother. Therefore, the *bīja mantra īṁ (ईं) in* Tantra tradition, refers to *kāmakalā*, the divine union of *Kāmeśvara Śiva* and *Kāmeśvarī Śakti* named *Pārvatī*, symbolizing eternal bliss and perennial joy of universal beatitude. How that is attained is a secret to be understood by the grace of the competent spiritual preceptor.

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a. यदैव जपते विद्यां महात्रिपुरसुन्दरीम् ।
तदैव मात्रचक्राज्ञा सङ्क्रामत्यस्य विग्रहे ।।
सर्वासां सर्वसंस्थानां योगिनीनां भवेत्प्रियः । *Vām T. 17, 30-31*

Now reflection on the Goddess, the Source and Force, from which all this manifestation rises and into which it merges again · as the natural process of *Prakāśa* and *Vimarśa.*[a] This is a hint for *Laya cintanbhyāsa,* through which the Ultimate Reality, called *Brahman, Parā Śiva* or *Parā Śakti* is easily realized:

मयूखा: पूष्णीव ज्वलन इव तद्दीप्तिकणिका:
पयोधौ कल्लोलप्रतिहतमहिम्नीव पृषत: ।
उदेत्योदेत्याम्ब त्वयि सह निजैस्तात्त्विककुलै-
र्भजन्ते तत्त्वौघा: प्रशममनुकल्पं परवशा: ।।३२।।

32. *mayūkhāh pūṣṇīva Jvalana iva taddiptikanikāh*
payodhao kallolapratihatamahimnīva pṛṣatah ;
udyetyodyetyāmba ! tvayi saha nijaistattvikakullair
bhajante tattvaoghāh praśamamanukalpam paravaśāh.

O Mother supreme[1]! Multitudes of elemental categories[2] rising again and again[3] in their own essential groups[4], helplessly[5] get reabsorbed in tranquil state at each *kalpa*[6] into Thy nature, the transcendent[7] Self, just as sunbeams emanating from the sun, sparks rising from a fire and tiny water-drops formed from obstructed waves of the mighty ocean get re-absorbed into their respective sources[8].

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a. यतो वा इमानि भूतानि जायन्ते येन जातानि जीवन्ति
यत्प्रयन्त्यभि संविशन्ति तद् ब्रह्म तद्विजिज्ञास्यम् । Taitt Up. III-1.1

EXPLANATORY NOTES

1. Here is the perceptual picture of Mother of the universe -- *Sakalajananī*. She is *Parā śakti*, the source and the inherent force of all that exists in physical, mental and spiritual worlds. This manifestation, like a river, flows continually on its eternal support of *Parāśakti* who is like the river basin. Constant awareness of this fact makes one to realise the Truth and lead a happy life of *Jīvanmukta*. This surprising joy of the *Jivanmukta* is thus described by *Janaka* to his preceptor *Aṣṭāvakra*[a] --"It is surprising that *Jīvas* are like ripples in the infinite ocean of my supreme self. These rise and fall, play and merge in the same (source) by their very nature".
2. The thirty-five categories from *sadāśīva* to *pṛthvī*.
3. In the course of manifestation and resurrection-- *sṛṣti - pralaya*, which are called *unmeṣa* and *nimeṣa*, the process of evolution and involution of manifestation, from and into the source.
4. Each group of the elemental categories in its quintuplational process gets intermixed for its effective functioning. At each level there is the play of three *Gunas* --*Sattva*, *Rajas* and *Tamas*. Each is endowed with the three essential powers of *icchā*, *jñāna* and kriyā each of which predominates over the other two proportionately and in accordance with their natural affinities.
5. All these changes depend on the supreme will of *Parā Śakti* who alone is self-dependent. This is evident from the fact that all insentient things have the support of all sentient things as is hinted by *Utpaladeva*.[b]
6. *Kalpa* -- end of the world or universal destruction. One *Kalpa* is a day of *Brahmā* or 1000 *yugas*, being a period of 432 million of years of mortals that measures the duration of the world.
7. The basic cause--*Mūlakāraṇa Parāśaktibhāva*.

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[a] मय्यनन्ते चिदम्भोधावाश्चर्य जीववीचयः ।
उद्यन्ति घनन्ति खेलन्ति प्रविशन्ति स्वभावतः ।। Aṣṭā G.

[b] तथाहि जडभूतानां प्रतिष्ठा जीवदाश्रया । Īsv. Prat.
Again, एवमात्मन्यसत्कल्पाः प्रकाशस्यैवसन्त्यमी ...... *Aja. si. 13*

8. This rising and merging process of manifestation is hinted at in the *Bhagvad Gītā* at many places by *Bhagavān Krishna* to enable His dear devotee *Arjuna* understand it and get fully established in the Truth[a]-

"....origin and end, the resting place, the store-house (in which all beings are merged at the time of universal destruction) and the imperishable seed".

"I am the source of all creation ; everything in the world moves because of Me". "I am the beginning and middle and also the end of all beings".

"*Arjuna!* at the end of every *kalpa* (Brahmā's day) all beings enter my *Prakṛti* (the Prime cause) and at the beginning of every *kalpa* I bring them forth again".

"I am the source of the entire creation and in Me again it dissolves". "There is nothing else besides Me, O Arjuna ! like clusters of yarn-beads formed by knots on a thread, all this is threaded on Me".

This surprising joy is expressed by a *Śiva-yogī* on realizing of *Bhairavahood*[b], as explained in the above lines.

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[a] प्रभवः प्रलयः स्थानं निधानं बीजमव्ययम् । Bhag. G. 9, 18
अहं सर्वस्य प्रभवो मत्तः सर्व प्रवर्तते ।
अहमादिश्च मध्यं च भूतानामन्त एव च ।। *ibid 10, 8/20*
सर्वभूतानि कौन्तेय ! प्रकृतिं यान्ति मामिकीम् ।
कल्पक्षये पुनस्तानि कल्पादौ विसृजाम्यहम् ।। *ibid 9, 7*
अहं कृत्स्नस्य जगतः प्रभवः प्रलयस्तथा ।
मत्तः परतरं नान्यद् किंचिदस्ति धनंजय ।। *ibid 7, 6/9*
मयि सर्वमिदं प्रोतं सूत्रे मणिगणा इव । *ibid 7, 7*
कालः स्वभावो नियतिर्यदृच्छाभूतानि योनिः पुरुषः इति चिन्त्याः ।
संयोग एषां नत्वात्मभावादात्माप्यनीशः सुखदुःखहेतोरिति ।।Svetor.up.I-12

[b] जलस्येवोर्मयो वह्नेर्ज्वालाभंग्यः प्रभारवेः ।
ममैव भैरवस्येता विश्वभंग्यो विनिर्गताः ।। V.B. 110

Cit Śakti is called by different names which all allude to the Ultimate Reality :

विधुर्विष्णुर्ब्रह्माप्रकृतिरणुरात्मादिनकरः
स्वभावो जैनेन्द्रः सुगतमुनिराकाशमनिलः ।
शिवः शक्तिश्चेति श्रुतिविषयतां तामुपगतां
विकल्पैरेभिस्त्वामऽभिदधति सन्तो भगवतीम् ।।३३।।

33. *vidhurviṣṇurbrahmā prakṛtiranurātmā dinakara*
svabhāvo jainendrah sugatamunirākāśamanilah
śivah śaktiśceti śrutiviṣayatām tāmupagatām
vikalpairebhistvamabhidadhati santo bhagavatīm.

(O Divine Mother!) sages of different cults approach Thee according to the doctrines of their own faiths -- *śrutiviṣayatām tāmupagatām.* (O *Cit Śakti,* the power of consciousness !) so they call Thee by their uncertain names[1] (*ebhirvikalpaih*) as :

Vidhu --- soothing light of the Moon[2],
Viṣṇu --- the all-pervading Preserver[3],
Brahmā --- the universal creator[4],
Prakṛti --- Perennial cause, the power of *Brahman*[5],
Aṇu --- the ego-consciousness of *Jīva*[6],
Atmā --- the embodied soul[7],
Dinakara --- the sun of consciousness --- *citsūrya*[8],
Svabhāva --- Nature, the glory of power[9],
Jainendra --- the *Arhat Muni* of Jainas[10],
Sugatamuni --- the illumined sage, *Buddha*[11],
Ākāśa --- the nameless and formless ether[12],
Anila --- the vital air, *Prāṇa*[13],
Śiva --- the transcendence[14],
Śakti --- the immanence[15].

EXPLANATORY NOTES

1. "*Vikalpa* is an uncertainty as it falls upon the word only without carrying the essence", as mainained by *Patañjali.*[a] A word conveys knowledge according to its sound. It does not carry the essence with it, which is to be understood by proper and perfect explanation of personal experience. Hence uncertainty in the word knowledge.
2. According to *Kulārṇava, Jaina Darśana* is born of the Moon which is thought to be the cause of bondage and liberation.
3. *Visnu* is *Vāsudeva* who is above the three qualities of *Prakṛti* -- *Sattva, Rajas* and *Tamas. Viṣṇu* is also called *Caturvyuha* as his structure for worship is four - fold :
   - i. *Vāsudeva* --- the all-pervading power
   - ii. *Pradyumna* --- the god of love.
   - iii. *Aniruddha* --- who is unobstructed, free.
   - iv. *Sankarṣaṇa* --- the power of drawing together.

   Viṣṇu is also *sampūrṇaṣadguṇam* -- eternally full of six virtues -- all-knowing, all-powerful, etc.[b]

   Viṣṇu grants devotees entrance to His abode wherefrom there is no return to transmigratory life. Lord *Krishna* says - "Great souls who have attained the highest perfection, having come to Me, are no more subjected to rebirth, which is the abode of sorrow, and transitory by nature".[c]

   This is the order of *Pañcarātras.*
4. Some name that Truth as *Brahmā*, the *Hiranyagarbha.* The followers of the *Vedas* seek liberation from *Samsāra* through knowledge given by *Brahmā*, for 'His very breathing is the *Vedas*'.[d]

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a. शब्दमात्रानुपाती वस्तुशून्यो विकल्पः । Y.S.I.9

b. संकर्षणो वासुदेवः प्रद्युम्नश्चानिरुद्धकः । व्यूहश्चतुर्विधो ज्ञेयः सूक्ष्मं संपूर्णषड्गुणम् ।।

c. मामुपेत्य पुनर्जन्म दुःखालयमशाश्वतम् ।
नाप्नुवन्ति महात्मानः संसिद्धिं परमां गताः ।। Bhag. Gita VIIII-15

d. यस्य निश्वसितं वेदाः । Śruti
Also, शास्त्रयोनित्वात् Bhr. Sū. 1.1-3-3

5. The knowers of *Purānas* call *Prakṛti*, the power of *Brahman*. From *Brahmā*, while in contemplation emanated *Śakti* who became known as *Prakṛti*, the fulfiller of all desired accomplishments of the *Devas*".[a]

   Prakṛti is also understood to be the equalising power of the three *gunas* busy in the sport of concealing the true nature. She is called *Māyā Śakti* the primordial power of *Śiva*.[b]

   In *Chhāndogyopaniṣad Prakṛti* is described as of the qualities of fire, water and food of eternal existence.[c]

6. *Aṇu* is a part of consciousness with ego and is called *Jīvātmā* who entered the *Puryaṣṭaka* (the eight-fold life) forgetting the natural consciousness of the universal self. 'This little ātmā known through mind'.[d]

   "He created this *Jīva* and entered it"[e] assuming name and form.

7. *Ātmā* is known by I-consciousness and is of the quality of the perfect *Self--Parabrahman* ; as is proclaimed through the four great sentences :[f]

   i. *Brahman* is Truth, knowledge and eternity. '*Brahman* is wisdom'.
   ii. This *Ātman* is verily *Brahman.*
   iii. Thou art That'.
   iv. 'I am *Brahman*'.

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[a] आदौ प्रादुरभूच्छक्तिर्ब्रह्मणो ध्यानयोगतः ।
प्रकृतिर्नाम सा ख्याता देवानामिष्टसिद्धिदा ।। Br. P.

[b] मायां तु प्रकृतिं विद्धि मायिनन्तु महेश्वरम् । T
Again, तिरोधानकरी मायाभिधा पुनरिति ।

[c] अजामेकां लोहितशुक्लकृष्णामिति । Chhd. Up.

[d] एषोऽणुरात्मा चेतसा वेदितव्यः । Mun. Up. 3-1-9

[e] तदेव सृष्ट्वा तदनु प्राविशत् । *Brad. Up. 1-4-7*

[f] The four *Mahāvākyas* (Great Sentences) are:-
i) सत्यं ज्ञानमनन्तं ब्रह्म । Tailt. up. 2.1.1. प्रज्ञानं ब्रह्म । Ait. Up. 3.3
ii) अयमात्मा ब्रह्म *Māndu. Up.2.*
iii) तत्त्वमसि Chhd Up. 6-8-9.
iv) अहं ब्रह्मास्मि Brhd. Up. 1-4-10

8. *Sauras*, who worship *Brahman* in the interior of the orb of the sun. The sun depicts the predominance of the power of knowledge.[a] *Sāmba* also prays to That Sun of inner consciousness-- 'I, at once, offer obeisance to That called *Bharga*, the original effulgence of splendour".[b]
9. Nature as the synonymous terms *Māyā, Avidyā* (illusion, ignorance), show, the power of appearing the changing universe-- *Prapañca*, in the unchanging *Brahman*. "They on deep contemplation experienced that Supreme Power (*Devātmaśakti)* hidden by Her own qualities".[c]
10. "He who is all-knowing and has controlled the emotions viz. sympathy and hatred etc., is accepted in all the three worlds and speaks in a spontaneous way, he is '*Arhat*' called *Parameśvara*".[d] Some one of universal realisation with all bondage set asunder.
11. *Vijñānavādins* are the followers of Lord *Buddha*. They have formed themselves into four classes viz. *Mādhyamika, Yogācāra, Sautrāntika* and *Vaibhāśika*, each stressing its own understanding.
12. Some sages considering ether *(Ākaśa)* to be the purest ingredient, worship it as *Para Brahman*. Vyāsa tells us that they believe 'ether is His sign'[e] for worship and meditation. They further believe that 'Sun is *Brahman*, sky is *Brahman*'[f], because 'everything is produced from *ākāśa* and everything gets absorbed into it'.[g]
13. *Prāṇabhramavādis* say that *'Praṇa* is *Brahman*'[h] since it is the vital air that appears staying everywhere. Without *Prāṇa* there is no life. So they worship *Śabdabrahma*.

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a. ज्ञानशक्तिः प्रभोरेषा तपत्यादित्यविग्रहा । Svac. T.

b. तद्भर्गाख्यं सपदि परमं धामगर्भं प्रपद्ये । Sām. P. 10

c. ते ध्यानयोगानुगता अपश्यन् ।
देवात्मशक्तिं स्वगुणैर्निगूढाम् ।। Śveta Up. I-3.

d. सर्वज्ञो जितरागादिदोषस्त्रैलोक्यपूजितः ।
यथास्थितार्थवादी च देवोऽर्हन् परमेश्वरः ।। आप्तनिश्चयालंकारे

e. आकाशस्तल्लिङ्गात् । Br. Sū 1-1-8-22

f. कं ब्रह्म खं ब्रह्म Chha-Up. 4-10-5.

g. सर्वाणि ह वा इमानि भूतान्याकाशादेव समुत्पद्यन्ते आकाशं प्रत्यस्तं यान्ति ..
Chhd. Up. 1.9.1

h. प्राणो ब्रह्म । Kaus . Up. 2.1.

14. The doctrine of *Śaiva Siddhānta* is that *Śiva* is the Lord and *Jīvas* are animals to be taken care of. This is something like the Christian faith--'Christ, the shephered with His lambs'. "*Śiva* is the particular doer of everything. He is truth, knowledge and other good qualities. He is changeless and pure and stands by His own five-fold power".[a] He is transcendent - *Viśvottīrṇa*.
15. All the powers of *Śiva* are a display of the universe. He is the possessor.[b] All this universe is produced from His own *Śakticakra*, the play of *Kriyā-Śakti*".[c] Therefore the power spread out in thirty-five categories is called *Śakti*.

General Note :

The sages give the goddess these and many other different names which ultimately point to the same spiritual Truth. People of meagre intelligence worship gods thinking them to be separate from the Supreme Deity and they attain limited fruits. In fact they worship the same Truth but their indirect approach delays their progress on the spiritual path. Lord *Krishna* clearly warns *Arjuna* :

"*Arjuna*, even those devotees who, endowed with faith, worship other gods (with some motive) they also worship Me alone, though they do so without proper knowledge". "The fruit gained by these people of meagre intelligence, however, is perishable. The worshippers of gods attain the gods; whereas My devotees in the end attain Me alone".[d]

Swāmī Vivekānanda began his lecture at the Parliament of world

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a. एक एव शिव: साक्षात् सत्यज्ञानादिलक्षण: ।
विकाररहित: शुद्ध: स्वशक्त्या पंचधास्थित: ।। Yaj. Kh.

b. शक्तयोऽस्यजगत् सर्व शक्तिमांस्तुमहेश्वर: । Tantra

c. स्वशक्ति प्रचयोऽस्य विश्वम् ।। Śi. Sū III-30

d. येऽप्यन्यदेवता भक्ता यजन्ते श्रद्धयान्विता: ।
तेऽपिमामेव कौन्तेय यजन्त्यविधिपूर्वकम् ।। Bhag. Gītā IX-23
अन्तवत्तु फलं तेषां तद्भवत्यल्पमेधसाम् ।
देवान्देवयजो यान्ति मदभक्ता यान्ति मामपि ।। *ibid VII-23*

Religions in Chicago with the quotation of *Mahimnāstotra*: "O *Śiva* Thou art the one goal of all human beings even through their direct or indirect approach in a number of different ways (according to their inclinations) like different rivers flowing into the same ocean."[a]

Inferior accomplishment *(Apara Siddhi)* having been illustrated in the earlier verse, now description of superior accomplishment (*Para -Siddhi)*, is given which only the few get, out of intense grace (*tīvra śaktipāta*) by some divine occurrence of penetrating intuition. In short, this is the description of *Akula Kuṇḍalinī* :

प्रविश्य स्वं मार्गं सहजदयया दैशिकदृशा
षडध्वध्वान्तौघच्छिदुरगणनातीतकरुणाम् ।
परानन्दाकारां सपदि शिवयन्तीमपि तनुं
स्वमात्मानं धन्याश्चिरमुपलभन्ते भगवतीम् ।।३४ ।।

34. *praviśya svam mārgam sahajadayyā daiśikadṛśa*
ṣaḍadhvadhvāntaoghacchiduragaṇanātītakarunām ;
parānandākārām sapadi śivayantīmapi tanum
svamātmānam dhanyāsciramupalbhante bhagavatīm.

Having become pure by the grace (*śaktipata)* of *Parā Śakti*, the blessed[1] (fortunate devotees) enter the path of supreme splendour through the favour of the preceptor's natural state of compassion. They eternally attain the supreme self-consciousness, the Goddess of highest bliss, who, in Her incomparable compassion cut the knots of ignorance comprising the six *adhvas* (paths of worldliness). She transforms their individuality into the bliss of *Śiva* in a moment.

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[a] रुचीणां वैचित्र्यादृजुकुटिलनानापथजुषां ।
नृणामेको गम्यस्त्वमसि पयसामर्णव इव ।। *Mahim. 7.*

EXPLANATORY NOTES

1. 'Blessed" are those devotees who have the good fortune of realising *Parā Śakti* as the glory of *Śiva-Śakti,* which is the only true wealth[a] and the final aim of human life.

It is supreme consciousness (*Parā Saṁvit Devī)* that rises with diversified universal forms in the nature of self-dependence. This is an indescribable self-experienced contemplation at *śuddhavidyā*:

शिवस्त्वं शक्तिस्त्वं त्वमसि समया त्वं समयिनी
त्वमात्मा त्वं दीक्षा त्वमयमणिमादिर्गुणगणः ।
अविद्या त्वं विद्या त्वमसि निखिलं त्वं किमपरं
पृथक्तत्त्वं त्वत्तो भगवति न वीक्षामह इमे ।।३५।।

35. *Śivastvam śaktistvam tvamasi samayā tvam samayinī*
tvamātmā tvam dīkṣā tvamayamanīmādirguṇagaṇah ;
avidyā tvam vidyā tvamasi nikhilam tvam kimaparam
pṛthaktattvam tvatto bhagavati ! na vikṣāmaha ime.

Ȯ *Bhagavatī,* the supreme power, pervading the universe by
Thy own sovereignty !
Thou art *Śiva,* the supreme preceptor[1],
Thou *art Śakti,* the power of grace[2],
Thou art the non-dual doctrine[3],
Thou art the producer of duality[4],
Thou art the patron[5], *Yajamāna* or *Śiva* Himself,
Thou art the wife of patron[6], *Yajamānapatni* or *Śakti* Herself;
Thou art *Animā* etc., the eight psychic gifts[7].
Thou art ignorance[8], the concealor of Thy own self and
Thou art the revealing[9] knowledge of Thyself.
Thou art indeed everything[10], what is there beyond Thyself !

We do not, indeed, perceive anything separate from Thy existence.

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[a] धनं - भगवद्भक्ति सौभाग्यरूपं लब्धारो जनाः धन्याः ।

EXPLANATORY NOTES

1. *Bhairava* says, 'O *Devi* of divine complexion ! *Śiva*, the Preceptor, is not the object of human eye. Therefore in the form of Guru, He protects Thy disciples who follow *Dharma*'.[a]
2. Real preceptor is the power of Grace of the Supreme Lord[b]. In Mokṣopāya, Vsiṣṭha says to Rāma--unless there arises grace from the Supreme Lord, one does not come upon a true preceptor or a true doctrine of sacred lore'[c].
3. The Supreme Mother preserves the secret of internal offering and external offering.
4. She is the sovereign authority of these secrets.
5. *Ātmā* here refers to the practitioner seeking *śaktipāta* in the *puryaṣṭaka* (subtle) self.
6. She who sets asunder the bond of wordliness, incarnates Herself in the form of *Dīkṣā Guru*, the perceptual revealer of the Divine Truth.
7. There are eight powers that a *yogī* receives as psychic gifts. They are : *Animā, Lagimā, Mahimā, Garimā, Prāpti, Prakāmya, Vāśitva, Īśitva*.[d]

   These are actually called the movements of greatness.[e]
8. The self-dependent power of *Māyā*, in the form of disfavour, *pidhāna*. This is spiritual infamy (*akhyāti*) which develops duality in dividing the sense as blue, yellow etc.
9. Realization of perfect I-consciousness. This is called *Khyāti* in yogic language. This means glory of monistic knowledge.
10. 'Verily all this is Self', says the *Veda*.[f]

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a. शिवो दिव्याकृतिर्देवि ! नरदृग्गोचरो नहि ।
तस्माच्छीगुरुरूपेण शिष्यान् रक्षति धार्मिकान् ।। T.

b. गुरु: परमेश्वरस्यानुग्राहिका शक्ति: । T.

c. यावन्नानुग्रह: साक्षाज्जायते परमेश्वरात् ।
तावन्नो सदगुरुं कश्चित् सच्छास्त्रमपि नो लभेत् ।। Yoga. Va.

d. Refer to Patañjali Yoga Darśana, III -45. cf. Indian philosophy by Dr. Vatsyayana pp. 183-84.

e. विभूतिपरिस्पन्दा: ।

f. सर्वं खल्विदं ब्रह्म ।

Now, the author-devotee, as fore-runner of the doctrine of *Krama*, prays for his success in the most acquired practice and favour of the great Reality as conceived by what is called the *Mahārtha Krama* ;--

असंख्यैः प्राचीनैर्जननि जननैः कर्मविलया-
द्गते जन्मन्यन्त्तं गुरुवपुषमासाद्य गिरिशम् ।
अवाप्याज्ञां शैवीं क्रमतनुरपि त्वां विदितवा-
न्नयेयं त्वत्पूजास्तुतिविरचनेनैव दिवसान् ।।३६।।

36. *asaṇkhyaih prācīnairjanani ! jananaih karmavilayāt*
gate janmanyaṇtam guruvapuṣamāsādya giriśam ;
avāpyājñām śaivīm kramatanurapi tvām viditavān
nayeyam tvatpūjā stutiviracanenaiva divasān.

O Mother,[1] the producer of the successive four worlds[2] (primordial eggs) ! from the beginningless and numerous births[3], when all good and bad actions get exhausted[4] and in the last birth of human form when I have obtained *Ādinātha Śiva* as the preceptor who revealed the secret of *Cakreśvarī Śivā*[5], for the fulfilment of reflection on the oneness of Self (*pūrṇāhantā*), would like to pass my days i.e. complete the fourfold succession of the *Krama* system[6] and be absorbed in that supreme joy called *Mahārtha.*

EXPLANATORY NOTES

1. **Mahārtha Krama :**

Krama system, in a sense, is the earliest system among the monistic *Śaiva* systems of Kashmir. *Kula* system, teaching the highest knowledge about *Śiva*, according to *Swāmī Lakṣhman Joo,* had been introduced sometime in the fourth century A.D. and the *Krama* system connected with *Rāja Yoga* and *Kuṇḍālinī Yoga,* which stresses the interdependence of the vital airs and the mind, had existed even earlier. The other two systems, *Spanda* and *Pratyabhijñā* emerged somewhere around the beginning of the ninth century A.D.[a]

The term Krama is interpreted in the traditional phraseology of *Kramacatuṣṭayārthāh* (as the fourfold succession of *Krama)* (i) *udyoga* or perseverance (effort); (ii) *avabhāsana* or knowledge (lustre) (iii) *carvana* or relishing (enjoying) and (iv) *vilāpana* or attaining (dissolving) as borne out by a statement of *Kṣemarāja. Śivānanda*, the great teacher of *Maheśvarānanda* has given nearly the same definition. The system later broke up into two divergent opinions by adding five functional theory (*Pañcārtha)* to the fourfold succession (*Catuṣṭayārtha)*. But actually *saṁvit* or awareness --reality itself is succession or *Krama*, whether it is a process of empirical cognition, or that of reflective meditation or cosmic emanation. This process of succession is also termed *Mahākrama*. It became the tantric philosophy which usually holds that the ultimate reality has two aspects--word and meaning (*vācaka* and *vācya)*. The ultimate reality is *vācaka* and formal becoming *vācya. Vācya* and *artha* being synonymous, it is the absolute or basic reality that is termed *Mahārtha*, the great principle of meaning or reality. This has been made quite clear by *Maheśvarānanda* in his famous work *Mahārthamañjarī*. Śitikaṇṭha, the celebrated author of *Mahānaya Prakāśa*, has devoted the first and third chapters (*udayas)* of his treatise exclusively to discussing and determining the meaning of the term *Mahārtha*.[b]

2. The four primordial eggs (*aṇḍacatuṣṭaya)* are (i) *Śaktyāṇḍa* (ii) *Māyānda* (iii) *Prakrtyāṇḍa* and (iv) *Pṛthvyāṇḍa*, which relate to the evolutionary process of the universe to lay a sketch for the manifestation.[c]

3. The cycle of birth and death is said to consist of eighty-four lac of living species which include the celestial beings, human beings, animals, birds, moths, worms, insects and different species of

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a. Culled out from Kashmir Shaivism by Swami Lakshman Joo.

b. Ref. to The *Krama* Tantricism of Kashmir (vol. II) by Navajivan Rastogi. pub. 1971 MLBD, Delhi.
Also see for *Pañcārtha Krama* system in note 1 śloka 5 Hymn II and *Pratyabhijñā Hṛdayam 12.*

c. Refer to *Paramārthasāra* of *Abhinavagupta.*

reptiles etc.

4. All actions, good or bad, are ultimately the cause of bondage. At the same time, one cannot remain without doing action. It is therefore suggested for the safe conduct of an action, to work for work's sake and not to fall a prey to the fruit thereof. That way all the effect of good or bad actions exhausts.
5. *Ksitikanṭha agrees with* Maheśvarānanda who also traces the *Krama* system to *Maṅgalā Devīs* as its first tender.[a] In the literature she is Presented as Makārā Devī. In reality She is the *Cakreśvarī Śivā,* the chief deity of the *Krama* (succession) system, who is worshipped as *Kuladevī Krama.*
6. For *Krama* system see para 2 of note 1 above.

A hint on the worship of *Kuladevī Krama* is illustrated here for the benefit of earnest seekers. This is virtually an inner secret which can be revealed by the pleasure of a complete preceptor alone at his pleasure :

यत्षट्पत्रं कमलमुदितं
तस्य या कर्णिकाख्या-
योनिस्तस्या: प्रथितमुदरे
यत्तदोङ्कारपीठम् ।
तस्मिन्नऽन्त: कुचभरनतां
कुण्डलीत: प्रवृत्तां
श्यामाकारां सकलजननीं
सन्ततं भावयामि ।।३७।।

37. *yatṣaṭpatram kamalamuditam tasya yā karṇikākhyā*
yonistasyāh prathitamudare yat tadomkārapīṭham ;
tasmin-nantah kucabharanatām kuṇḍalītah pravṛttām
*śyāmākārām sakalajananīm santatam bhāvayāmi.**

In the opening of the pericarp of the six-petalled[1] lotus there is a fountain, a generating cause[2], in the interior of which is spread a seat of *Omkāra*[3]. Seated in splendour there is the Mother of all powers in Her infinite (indistinguishable) consciousness[4] moving

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[a] श्रीमकारादेवी आदिगुरुरूपा जीयात् । Mahā Pra. p.5

श्री शारिका भगवती

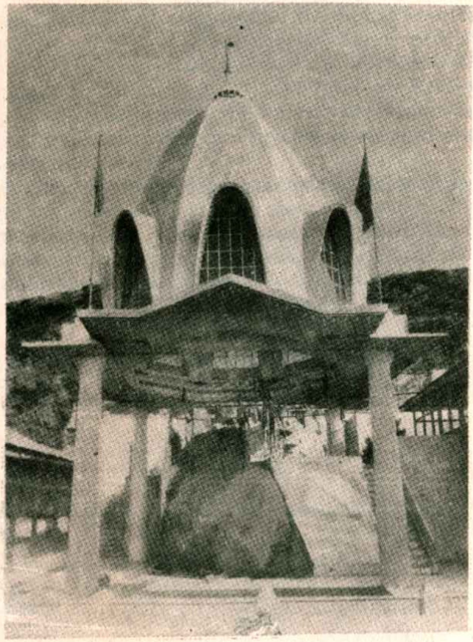

Plate VI, Śārika Bhagawatī

through the subtle path of *suṣumnā* with Her bipolar[5] energy from lower *Kuṇḍalinī* to higher *kuṇḍalini*[6], which I constantly meditate upon[a].

EXPLANATORY NOTE

1. The six-petalled lotus consists of the *Śiva-Śakti Koṇas,* the light and shade aspects as those of a photograph. This is evident from the *Śiva-Śakti* triangles crossing one upon the other. The three angular points of *Śiva-koṇa* stand for *Icchā, Jñāna* and *Kriyā* in *vācaka* aspect which are indistinct and similarly the points of *Śakti koṇa* stand for the three powers in *Vācya* aspect which are distinct, thus making the total six.

   These bipolar qualities coming in contact with their opposites like light and shade in a photo, bring about the manifestation. This is a general rule. In other words *Parā śakti (Vidyā Śakti)* tosses with its opposite *Mūla Prakṛti (avidyā śakti)* to bring about the universal manifestation for the purpose of recognition of the same Supreme which is the source. See the figure below :

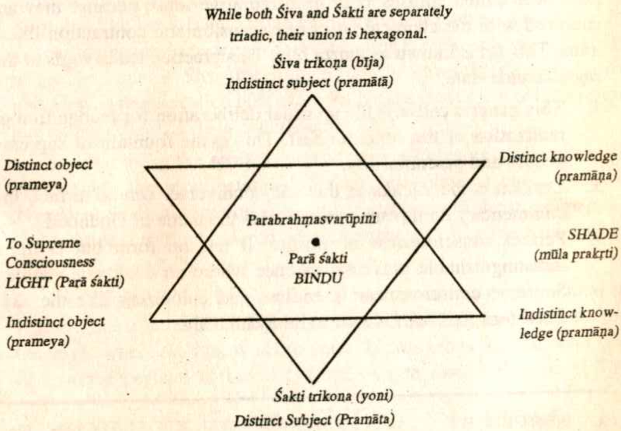
While both Śiva and Śakti are separately
triadic, their union is hexagonal.
Śiva trikoṇa (bīja)
Indistinct subject (pramātā)
Distinct object
(prameya)
Distinct knowledge
(pramāṇa)
Parabrahṃasvarūpini
To Supreme
Consciousness
LIGHT (Parā śakti)
Parā śakti
BIṄDU
SHADE
(mūla prakṛti)
Indistinct object
(prameya)
Indistinct know-
ledge (pramāṇa)
Śakti trikona (yoni)
Distinct Subject (Pramāta)

Fig. 6. ŚATKOṆA MUDRĀ

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[a] cf. Verse 8 of the hymn.

Note :

By *ṣaṭcakram Kamalam* is not meant *Svādhisṭhāna Cakra,* the second of the famous *Ṣaṭ Cakras.* This has reference to the inner course of *Śrī Cakra* and should be understood from an efficient *Guru* who is much advanced in *Śākta* practices.

The *Śatpatra* lotus mentions the mystic physiology of *Suṣumnā.* In Suṣumnā there is *mūlādhāra cakra.* In *Mūlādhāra* there is a triangle form known as *Śiva trikoṇa,* together with another one known as *Śakti trikoṇa.* The two triangles join in such a way that their appexes are opposite each other. In yogic parlance, the place in physical body is the *Ājñā Cakra.* While both *Śiva* and *Śakti* are separately triadic, their union is hexagonal. The union of *Śiva trikoṇa* which is *bīja,* and *Śakti trikoṇa* which is *yoni,* is known as *Śatkoṇa Mudrā* (as illustrated above). Then there is *Kanda* which is a *samputa* of *Śiva* and *Śakti.* This may be known as *Omkāra Pīṭham* -- the seat of *bīja mantra.* Then there is *hṛt karnikā* or *mukha mudrā* which is the centre of the *hṛt padma.* The *yogīs* should meditate on *Kanda* or *guhya,* as if it were the heart lotus. These organs have been called 'lotuses' only in a figurative sense because they are endowed with the characteristics of expansion and contraction like a lotus. This *hṛt* is known as *amṛta bīja.* This practice leads *yogīs* to the *Jagadānanda* state.

2. This generic cause is the spiritual deliberation for recognition or realization of the supreme Self. This is the fountain of supreme beauty and perennial Joy.
3. *Omkāra* is the *vācaka* of this *vācya* universe. *Om* is, in fact, the commentary on this universe.[a] *Om* is the name of Godhood.[b]
4. Perfect consciousness is infinite. It has no form but is quite indistinguishable universal essence where no duality is visible.[c] Supreme consciousness is endless and colourless like the sky. Therefore *Parāśakti* is said to be *Syāmākāra.*

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[a] ओंकारमेवेदं सर्वं Chha . Up.

[b] तस्य वाचकः प्रणवः । Y.S.I-27

[c] श्यामाकारामनियतसंविदाकाराम् । *Harabhatti iv. p.168*

5. Energy of manifestation is bipolar. It is knowledge (*Jñāna śakti*) and activity (*kriyā śakti*) that give form. Like light and shade of a photograph the two powers are quite necessary for manifestation.
6. *Kuṇḍalinī*, the vital power, according to *Swāmi Lakṣhman* Joo, is experienced in three states by advanced *yogīs*. The first state is the tranquil state and remains limited to *Mūlādhāra* only. It works in all the created beings.

When the *kuṇḍalinī* gets awakened with constant practice or uninterrupted feeling of the perfectness of I-consciousness, it is called *kuṇḍalinī* born of peace or *Adah* (lower) *kuṇḍalinī*.

After this state when *kuṇḍalinī*, like lightning gives a sudden and straight flash and rises through the path of *suṣumnā* to *Brahmarandhra*, it is called *ūrdhva* (higher) *kuṇḍalinī*.

Practice of meditation on the two spots is called *ādyantakoṭi-nibhālana*, as referred to in the *Parātrīśika*.[a] *Ādikoṭi* is called *bahirdvādaśanta* and *anta koṭi* is *antardvādaśnta*, which may respectively be understood as *adah kuṇḍalinī* and *ūrdhva kuṇḍalinī* (as explained above). Their union is termed *Saṭkoṇa Mudrā* (referred to as *Śatpatra Kamala*). The *yogī* is advised to meditate on the locus of a point which has neither beginning nor end, and expanding the fifteen vowels, resides in the *hṛt* lotus of *Śiva* (the sixteenth). The seventeenth *Kalā* is the unwavering repose called *bindukalā*, where the movement of both *prāṇa* and *apāna* ceases. This is called *somāmśam*.

By practising the *somāmśam* (viewing all objects of the world as nothing but the manifestation of *sauh*[b] *bīja mantra*) one attains to *Jagadānanda daśa*--the monistic state of sameness of the supreme Self, unconditional and unhindered. That is Supreme Bliss, the *Śaktipāta* of *Śiva*.

Parā Śakti holds all this succession of worship (*upāsana koṇa*) in Herself. She is indistinct or non-dual. She is termed *Śyāmā*, the supreme beatitude where all duality is drowned. *Utpala* prays for that beatitude of supreme perfection thus : "O Lord ! when shall a glimpse of Thy

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a. आद्यन्तरहितं बीजं, विकसत्तिथिमध्यगम् ।
हृत्पद्मान्तर्गतं ध्यायेत्, सोमांशं नित्यमभ्यसेत् ।। *P Tri Verse 35*

b. Refer to note 6 of *Śloka* 1 Hymn 1 in the book.

transparence be favoured to me (when shall I be able to dissolve this reflection into Thy transparent source) wherefrom flows nectar in abundance that drowns this universe (of duality) into its fullness."[a] This fullness is *Śyāmākārā Sakalajananī* or *Parā Śakti*. "And having obtained which one does not reckon any other gain as greater than that, and established in which one (the blessed *yogī)* is not moved even by great sorrow.[b]"

Following this *Mahārtha Krama* the earnest devotee prays for the completion of the successive course and for finally getting entrance to the Divine :

भुवि पयसि कृशानौ
मारुते खे शशांके
सवितरि यजमाने-
ऽप्यष्टधा शक्तिरेका।
वहति कुचभराभ्यां
या विनम्रापि विश्वं
सकलजननि ! सा त्वं
पाहिमामित्यवंश्यम्।।३८।।

38. *bhuvi payasi kṛśānao mārute khe śaśāṅke*
savitari yajamāne 'pyaṣṭadhāśaktirekā ;
vahati kucabharābhyām yā vinamrāpi viśvam
sakalajanani ! sā tvam pāhi māmityavaśyam.

---

a. कर्हि नाथ विमलं मुखबिम्बं तावकं समवलोकयितास्मि।
यत्स्रवत्यमृतपूरमपूर्वं यो निमज्जयति विश्वमशेषम्।। Śivas. 19.6

b. यं लब्ध्वा चापरं लाभं मन्यते नाधिकं ततः।
यस्मिन्स्थितो न दुःखेन गुरुणापि विचाल्यते।। Bh. G. VI-22

O creatrix of the universe ! Even while being the self-dependent power of perceptional surprize[1] of transcendence Thou art immanence through the eight-fold process[2] constituting the five elements, the two vital airs *(prāṇas)* and the soul *(ātman)*. Even though Thy breasts are inclined like the beaming wheels of knowledge and action and appear[3] as if bent with the load of numerously working universal powers, still you carry on Thy five-fold activity without any strain or taint. Kindly do protect me, grant me entrance to Thy Supreme Abode.

EXPLANATORY NOTES

1. Transcendence of *Śiva* is perceived in a sudden surprise like the lightning.[a] When perceived, the *yogī* gets a surprise that he was already that.
2. The eight-fold process of manifestation is earth, water, fire, air, ether, mind *(prāṇa)*, intellect *(apāna)* and ego *(ahaṅkāra)*, called *Aṣṭadhā Prakṛti*.
3. In universal oneness small objects only appear to be moving. They have no existence of their own.

इति श्री पञ्चस्तव्यां सकलजननीस्तवः पञ्चमः समाप्तः ।।

itī Śri Pañcastavyām Sakalajananīstavah pañcamah samāptah.

Thus ends *Sakalajananīstava*, the fifth hymn of *Pañcastavī*.

शुभं भवतु सर्वेषाम्

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[a] सकृद्विभातोऽयमात्मा । *Chh. Up.*

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Jankinath Kaul 'KAMAL' b.1914 A.D. in Srinagar (Kashmir). Served as devoted teacher for over three decades. Retired as Senior Lecturer/Education Officer from the D.A.V. Institute, Srinagar in 1979, was a temporary member of Public Service Commission, J & K Govt. as an expert. A good educational background with Master's Degree in Sanskrit -- with a flair for writing in several languagesṃ accomplished fine literary translations of Sanskrit verse into English, Hindi and Kashmiri.

Worked as Research Officer, Sri Paramananda Research Institute Sgr. (1981-1985) - authored several books and monographs in four languages. Presented papers on indological topics in Sanskrit, Hindi and English in the fields of Vedānta philosophy, Kashmir Saivism and Śākta mysticism.

His scholarly work on *Pañcastavī* is like a gem added to a necklace of jewelsṃ*Bhavani-nama-sahasra - stutih, Indraksi stotram,* Vedanta Diṇḍimah (English) and *Śiva -sūtra-vimarśa* (Hindi) etc. etc. Sri Kaul is presently Honorary Editor, the Cultural Desk, Sri Ramakrishna Ashram, Srinagar.

Address : 'SHANTI KUTIR'
37/4-Padoka Colony, PALOURA
JAMMU (TAWI) - 181121